

N

ANNE GILLIS

LA SONORITE JAUNE

D

METRO RIQUET

VOX POPULI!

THE HATERS

DE MÉDIA

MONOCHROME BLEU

DOBRYCA KAMPERLIC

P G R

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MONOCHROME BLEU in Houston. Peter Androsch, Thomas Resch, Daniel Plunkett (N D) and Wolfgang Dorninger. Photo by Susi Jirkuff.

C O N T E N T

Here now is N D 13

Comments, information and dialog
are always welcomed. Contributions
used and items reviewed are paid in
copies.

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Front Cover are various photos
taken from the train when I was
traveling through Belgium and
Holland at the end of 1989.

Back Cover Photos from the Hardcore
Live Art Tour. Top: Tara Babel in
Houston, Bottom Left: Andre Stitt
in Austin, Bottom Right: Shaun
Caton in Houston.

C O N T A C T - E X C H A N G E D O C U M E N T

A continuing dialog where trust can
be exchanged and an honest effort
realized through constant cause.
Learning not to mark time by years
or months, but with moments of
vital memories and lessons learned.

S T A F F

People who helped with this issue.

Daniel Plunkett Editor

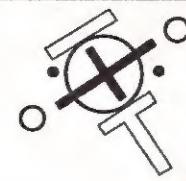
Honoria Mailart Department

Rob Foreman Audio reviews

Michael Hughes Publications reviews
and proofreader

Martin Scales Proofreader



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How: Contact Peter Petrisko, Jr. at PO Box 56942, Phoenix, AZ 85079 USA. ("Attn: Gallery X" on envelope, include SASE). Or call (602) 420-9390.

Well, another issue is finally out. First order of business is to let you know that **N D** will now try to have a regular publishing schedule. Issues are planned to appear twice a year. They are planned to appear during January and July of each year. On the back Inside cover you will also notice that some prices have changed as well as subscriptions. Subscriptions will now cover two issues instead of three. I am trying to get a bit more organized with all of this.

Ok, on to other things. First thanks to Peter Petrisko Jr, Chris Winkler and Mike Miskowski for letting me invade their lives for a bit while I was in Phoenix for a few days during April. I would also like to give out some thanks for all the people I had the chance to meet during November and December when I was in Europe. Some of the interviews are featured in this issue. More to follow later on. Thanks to all those who continue the dialogs and provide support. Thanks also to those who have submitted publications and audio material. Some amazing stuff out there as well as some amazing people. If you enjoy **N D**, please try to subscribe where possible. It helps a lot and so do your comments. Well, that's it for now. Hope you enjoy this issue. And now we continue. - Daniel Plunkett



ANNE GILLIS



As a collector of records, I had heard of Anne Gillis' music long before I actually experienced it. Swirling electronics and sharp noises are the basic sounds encountered on her records. The works consist of short (four or five minute) concrete pieces. Each piece explores a specific component of an idea which is developed via the progression of the album, and the albums fit together as pieces of a larger puzzle. The raw materials of the albums, the original concrete sounds she uses, are rarely recognizable in their unaltered form because of the extensive processing she does on them. Although similar methods are employed to create the music on each of the discs, each work invokes a distinct emotional response. Her albums have lacked U.S. distribution in the past, but things are changing and U.S. distribution of her latest CD is planned.

**Interview and introduction by
Ed Maurer.**

Maurer: Do you have any formal musical training?

Gillis: Since I was a child I knew I should be an artist. I used to be - and keep on being - fond of cinema, video and photography. So I thought I might become a filmmaker, a scenario writer, an actress as well ...a photographer... and one day it obviously appeared that I did have something to do with sounds. I started to compose and to play, just like one falls in love! A few months later Lxgrin was released.

I had no formal musical training and I did not care. That was not even a problem. What seemed more important to me was to learn sound engineering as a sensual world. I wanted to sculpt the sounds, to dive into matter with the microscope of my fancy. I wanted loudspeakers to be turned into stethoscopes. By my own experience, I have learned. Just the way life goes on. What interests me is to play with music, my way. That belongs with sensuality and cybernetics.

EM : Would you cite any particular influences on your music?

AG : Particular influences on my music...? Yes, the sound of my nails on the skin, of my stomach, of water, of birds' songs, of laughter, of everyday life, of dreams. The instruments I use mostly are natural sounds and I use my voice as rough material. I absorb what I hear. I devour sounds and my body transmutes them. I like consuming and digesting sounds, just like food.

EM : Who releases your music? How is it financed?

AG : (CRI)2 published and released Lxgrin, DMA2 Aha and RANGEHEN Monetachek, Bisherigori and Rementact. I have produced all of these records in my own recording studio.

EM : Enough people bought your first few releases to sell them out. Does it make any difference to you whether the music sells well or not?

AG : Well, does it make any difference whether someone loves you or not? I really have something to say so it makes my heart glad when someone wants to hear it. Otherwise I could release just one copy - mine!

EM : Your descriptions of your records seem to indicate that they are linked together by a common theme.

AG : My records are linked together by a common theme: The new-born baby at the dawn of life. First it is only concerned with whining, yelling itself out until it can be soothed, until peace is regained (Lxgrin). Then it discovers a liquid world: munching, saliva, kissing, tears, sweat (Aha). The warmth of the nest, crumbs from the outside world, the new-born baby is a sputtering engine (Monetachek). Later on it discovers a rustling, tinkling world; wandering and fragile (Bisherigori). It drops off to sleep because of sounds - tales or musical boxes. It has its very first bath. It wrings, chafes, bites, flings down, scrapes its toys. Then it falls asleep (Rementact).

EM : What do your performances involve? Do they occur often?

AG : On stage I play a sewing machine, a wheelchair...Galactica, Skarylikladie or Zophretastha are kind of rituals. Metallic fantasy. Musical fashioning of the body. Humor. Uterine clairvoyance. Strange symbiosis between sound and visual. A way to lay out the parts of the jigsaw puzzle.

EM : What do your future plans include?

AG : What do my future plans include? A glass of water!

C O N T A C T :

Anne Gillis
RANGEHEN
BP 604
33006 Bordeaux Cedex
F R A N C E

Ed Maurer
202 East 31st St #B
Austin, TX 78705

Contact Ed Maurer for mail order prices as well.

D I S C O G R A P H Y

- Lxgrin.....Lp (CRI)2, April 84 - out of print.
Aha.....Lp DMA2, July 84 - out of print.
Monetachek...Lp RANGEHEN, February 85 - out of print.
Bisherigori..Lp RANGEHEN, March 86 - still available.
Rementact....CD RANGEHEN, August 89 - still available.

Compilations

- "Iron Lung".....**Mineral Composition** Lp,
Stratosphere (JAPAN)
"Iron Lung".....**L'Enfer est Intime** 2XLP, VP231
(FRANCE)
"Deindimmae".....**Douze pour Un (Vol 2)**Lp, Aya
(FRANCE)
Sans titre.....**Femirama** Lp, Auxilio de Cientos
(SPAIN)
"Wohohin".....**F-Rants** Cassette, Audiofile
Tapes (USA)



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Foam Core, *Images*
PLEASURELAND 60 Min. Cass.
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LA SONORITE JAUNE



Pascal Dauzier is a member of the musical group La Sonorite Jaune. Pascal also helps run S.J. Organisation, which is a cassette label that has released several US cassettes. La Sonorite Jaune's musical work has appeared on several compilation cassettes and albums. Based in Paris, this musical group offers a wide blending of ambient and atmospheric sounds. Both La Sonorite Jaune and the S.J. Organisation are very active entities in the independent music and cassette networks.

The following interview took place through the mail with Pascal Dauzier and Daniel Plunkett.

N D: First, could you give a brief history of La Sonorite Jaune and the activities of S.J. Organisation ?

LSJ: The label started back in 1984, as a vehicle for the releases of La Sonorite Jaune - The obvious way to create a so called label. In fact, some audio material was recorded from the first experiences but never released to large distribution. The first project we started working on seriously was the Organisation Orange compilation which was supposed to be an art sample, but which happened to be a audio-visual compilation. Two people were running SJ Organisation at this time then one of them left and I achieved the project on my own. After its release, I gave up the label and met Sylvie, former member of Denier Du Culte, a growing noise group which was calling it quits. She joined the organisation and we decided to start the label again as well as to create a distribution mail order service and to work harder on La Sonorite Jaune. We had a close sensibility. Since then, we have released about 40 cassettes and distributed a lot of international labels first, and later only American labels. A third member has recently

joined the organisation - he is responsible for the "realtime distribution", which means that each item that is not licensed, but bought directly from a label, is directly under his responsibility.

About La Sonorite Jaune, the early recordings offered poor compositions using synths and electronic drums. Very funny as far as I remember them. Three cassettes are widely kept in our archives. The first one was limited to 13 copies, the second one has never been released and neither was the third. When Sylvie joined, we started working on a lot of new material based on loops, treated voices, etc. All very angelic and "like a battle on an unknown planet". Our style is constantly evolving towards the ideal soundtrack for the parallel universe the LSJ members are living in.

N D: What is the working relationship like within La Sonorite Jaune ?

LSJ: Hmm. It depends on which level. Sylvie and I are the nucleus of the group. I work and create 90% of the music. Sylvie brings some ideas about the form and the content. Jean Marie, former member of Le Syndicat and collaborator is also collaborating to some compositions, mainly in the case of a "live in studio" recording. The other members of LSJ usually appear for the concerts only, though their ability to play an instrument like violin is very helpful when I gather the sound elements to compose. The most important side of the working relationship is that everyone involved is constantly creating, which will become part of the whole thing. It's not really important to my eyes to know who takes part in this or that composition. The interaction is always present, whatever happens and we don't really need to be all together all the time. This process isn't rock'n'roll - it's coming from elsewhere!!

N D: What process does the group go through when working on compositions ? What sort of ideas are involved in the music ?

LSJ: Uh..Random, mood, sensibility, love, colors, all of this creates the process of development for our compositions. Our references do not come from music, but mainly from painting (in my case). My masters are Yves Klein and Kandinsky. Our name comes from a Kandinsky work, "Der Gelbe Klang" which means "La Sonorite Jaune" in French. All in all our main influence doesn't come from music but from different ways of expression which can be linked with art. Yves Klein, through his installation, "Ci Git L'Espace", has shown something which can be interpreted in different ways. For us, he has buried the material/untranslatable space. We have wondered if there was another space behind this "dead material/immaterial space" and we found one. This is what we call the "parallel universe". It gathers all the physical elements of outer spaces and all the terrestrial elements which will be mixed to create an atmosphere outside the time/space/movement context we live in. We are just manipulating all these elements to make them defy our own context and to recreate them elsewhere...in another dimension which is the parallel universe. Our music is a deviance of

personal interpretations of all the used environmental elements as well as a personal and intimate interpretation/exploration of ideas suggested by Klein and Kandinsky. According to Kandinsky, each color has a link with a sound and vice versa. The emotional container of our pieces comes from the use of environmental sounds. They are pieces of life and are recognizable for each of us. They've got an explanation and we try to degenerate any key word into a simple feeling which gets a new meaning throughout a single feeling. We are exploring through a wall of sounds and colors the different forms of perception of reality. The fact of using these analyses as a synthesis of its basic elements gives to the body a new sensitivity, a new approach of sounds and sensations. This blend is a part of the new dimensional space that we try to reach. This is the reason why we are connecting the whole process with a so called outer space. This is not Sci-Fi, this is just a tentative to manipulate THE sensation itself. The "terrestrial" sounds are all in all a mark which shows that one can use these as a point of departure to get into a personal interpretation of the music/atmosphere. We are igniting the process and let the rest come by itself. To try to find a process in creation is pretty difficult. Once again, it's usually working according to Kandinsky's process. Each sound I record is selected according to its deep expression. It can be treated with the adult electronic toys and stocked onto a magnetic tape. The result is based on random collage and mixing according to our ways of perception. It may work or not, we never know. In any case, the final decision has to be up to us and is checked throughout concerts or releases of cassettes or records. So far it looks like the choice has been sort of good, because the reviews we have had tend to show that the listener creates his own landscape while listening to our music. This is what we like, doing a film with sounds.

The same goes with the visuals we are using onstage. Three different films are viewed. A video which deals mainly with colors that evolves into a slow movement and this basic video is overtreated with slides and super 8mm films. If the use of visuals is not so important to our theory, it's very helpful on stage because it gives a total dimension to the show and music. People like to be stimulated in concerts and we think the music is not enough when an audience is gathered and not on its own to get into something. Emmanuel, who's responsible for the film manipulations, is also working on various installations which may take place before, during and after our gigs according to the kind of room or place we are to play. Trying to explain them would probably be too long and boring. To sum this up, the atmosphere is pretty interstellar and the installations are dealing with space (the physical space) and fragmentation of images. We have the chance to all be stimulated by the same deep feelings. Pascale, who plays violin with us has a classical background and when she joined us she didn't know anything about a sampler or electronic devices. She had no idea of how a sound could be treated. She's now working with us because she immediately got into the thing. It sounded like something she

had never heard, but she was sort of fascinated by the music and atmosphere. Now she is an inhabitant of the parallel universe (ha ha) and one of our dearest princesses.

N D: Has La Sonorite Jaune performed much live outside of France ?

LSJ: Yes, La Sonorite Jaune has a strange tendency to perform outside France. The first real concerts were performed in Paris in festivals co-organized by the Parisian groups like Costes, Le Syndicat, SJ Organisation and Urbain Autopsy. We made our first gig as the new LSJ there. The piece we performed was "Sound Track For Breathing Structures". Christophe B of Syfonien Products (an excellent label which stopped its activities long ago) was assuming the visuals. This piece was based on a soundtrack on which we were only adding our voices. The second concert we did was the first with Jean Marie. It was a special piece which has never been recorded or edited in the form we played it. But a "live in studio" version of "Un" is now available on "Enesis", one of our new cassettes available from Ache Records in West Germany. Jean Marie did such a splendid job on the piece in spite of all the sound troubles that we had that we decided to ask him to be a definitive member of the group.

The other gigs happened in Munich. It was a festival organized by Bogart which gathered Mortification To The Flesh (his own group), Shadow Of A Doubt (Italian group) and us. Once again, a lot of sound troubles. We were using acoustic instruments only and the tape generating the soundtrack was played too loud so that no sound could be heard in the hall except this killer soundtrack ! But people liked it, it seemed. There were no visuals, just Sylvie, Jean Marie and myself trying to hear something in the noise ! Later we played in Italy. We had met in Munich a member of Sigillum S who had liked our gig and he wanted us to perform in Milan. There was this huge festival happening in Imaginazione, a fantastic hall. The program included the best of the Italian underground (G.Toniutti, Sigillum S, TAC, FAR, LA 1919 and more) plus Z'EV and two French groups, Vox Populi and us. The concert went very well and it was the first concert with all of the members. Emmanuel did a fantastic visual and the concert pleased the Italian audience. We played after LA 1919 and though our music is very different, the audience appreciated both groups. The 5th concert took place in Paris in another festival organized by Les Ets Phonographiques De L'est, a record shop specializing in alternative music. Pacific 231, Brume and Vivenza were also performing on the same night. Not a bad concert, but the fact is that we had no volume - which is pretty annoying! Vivenza happened to be the only musician to avoid being connected with the sound engineer, and he did the loudest concert I ever heard! After crucifying the sound enginner, we left the concert hall. Our next appearances will be at V2 in Holland, "(Tele)Communicatie In Kunst" (September 1989). We do not play very often. We like it best to receive interesting offers from people we know and are in touch with. The fact is that we can't play in small rooms because of the technical requirements and the fact that we have to use a video screen.

We will probably start work on a new piece in early 1990. I plan to add three musicians to the group: bass, violin and viola. There should also be a choreographer. I like the idea of a total show.

N D: How difficult is it to run S.J. Organisation and while working with La Sonorite Jaune ?

LSJ: Running a label takes a lot of time. We always receive a lot of cassettes and records which we have to listen to. Then answer the mail. It's pretty difficult to be up-to-date with everything. It's obvious that I have less time to work on the music because of the label. Moreover, I do not own a lot of equipment, so that when we have to do new recordings, I have to borrow 4-track recorder, most of the equipment set and I never have it for long. Which means that I have to stock sounds on reel-to-reel tapes and then make a pre-selection for them so that I know what I can use when I assemble compositions. Accordingly, we are very selective with invitations we receive for compilations. I have stopped contributing to every compilation I receive an invitation for. We are also trying to contribute to the best ones, the ones that will be promoted correctly and which won't be poorly designed. We've got to get out of the ultra alternative thing in order to offer more quality than quantity. I think a lot of groups should think of this. I usually record a few extra tracks when I have all the equipment and save them for these compilations. Let's say I'm trying to do new recordings once a month for two or three days. The rest of the time is employed in stocking the sounds and thinking of pieces.

As far as the label, we have no policy about the frequency of editing cassettes from artists we like. Financial worries mean that we have not released cassettes for a long time and that it's been hard to promote our own releases. Things are better now and we have recently released a lot of stuff that was waiting. I think that one cassette every month or two is good. I have full admiration for people like Al Margolis of Sound of Pig, Carl Howard of Audiofile, or Chris of Harsh Reality who releases incredible amounts of new stuff often. The fact is that we want full color covers, duplication of high bias cassettes and we have no advantage to save money for these processes. Our intention is to send much more promo to interesting magazines and radio. The SJ Organisation needs two people working full time, but we don't get any money from anyone and we can't live on this.

Most of our La Sonorite Jaune releases are released from other labels because we think that our music will get in touch with people we could not get in touch with. Labels such as We Never Sleep in Denver are really reliable and professional. We are also the European distributor for Audiofile tapes from NY because Carl Howard seems to be far from most label makers I have been in touch with. He's not into only one kind of music, and most of his selections are excellent. He contributes to getting out the dark fantastic artists, and I like that. I could quote a few other labels I admire: RRR, Sound of Pig, Priapismus Software

(W. Germany), Cthulhu and Ralph Records..(apologies to the ones I forgot). I sometimes wonder what's best - running a label or doing music. Since I have not been able to make up my mind, I keep doing both!

N D: SJ Organisation carries and distributes a tremendous amount of US cassette labels. Why the interest in US cassettes and how did all this begin ?

LSJ: As far as I know, there has never been a distributor in Europe devoted to US music. We thought it would be much more exciting to sell and promote something people do not really know instead of something people can easily get throughout other European distributors. My best contacts are American. I love their state of mind, their sound, their way of being active in the mail art music. The American culture is unique and is a mixture of effervescent people on the move. We are always receiving demos of incredible groups and I'd like to understand the reason why US groups have a more professional sound than most of the indie European groups. I dunno... Anyway, I want SJ Organisation to take part in the indie thing in a different way. People seem to have interest in our choice since we receive lots of enthusiastic letters about our catalog. I like to hear distributors say that they don't know anything about our lists and that they need to hear samples before they order anything. It's proof that we need to promote and keep on promoting the US indies.

N D: What projects are planned in the future ?

LSJ: A new La Sonorite Jaune show, a lot of new cassette releases from such interesting people as Element Matrix D, If, Bwana, Allegory Chapel and Stephen Buchanan. New records by Gregory Whitehead, F/i, a double album featuring Dan Joseph, J. Greinke and maybe Brian Charles and Robert Rich. We'd also like to release something from Soviet France one day, though it doesn't go much in our basic direction, I'm really fond of their music. We are also thinking of doing something with Negativland one of these days, but shhhh! These artists don't know anything about these projects. This is our secret!

We finally want to extend our radio project. A label five years old starts being solid as a rock. We'd like to be able to release more records from the artists we like and who we believe in and to be able to live from this activity. This will be our main project for the upcoming years. Trying to build an indie empire (ha ha)!

N D: Has La Sonorite Jaune or SJ Organisation had much luck with radio? What are your opinions of radio? What is radio like in France ?

LSJ: Well, doing a worthwhile radio project is like starting a cassette label or a group. It takes seconds and seconds of your time to get better. Trying to gain interest from the valuable and unstable media implies the constitution of a large documentation, a solid project and a good argumentation. The idea of our radio show started in early 1988. So far

there was no radio in Paris similar to University radio stations you have in America. Just one or two radio shows devoted to experimental music. After an intensive period of glory, the Parisian stations were slowly creeping in vulgar commercial things. Paris has always been very much into rock'n'roll overall...English fashions, you know, the batcave, house music, etc. The most interesting radio shows were playing Suicide, Modern English, Clash, Buzzcocks and Fad Gadget, which was good, but not enough. No one in Paris seemed to be able to use the radio as creative support instead of using it as a turntable.

We heard about Epsilonia, a radio show on Radio Libtaire, which was dealing with indie music. We met Jaques, who was running Epsilonia and offered to do tape manipulations once a month for two hours. He found this interesting and we did the first show in January 1988. The idea was to do something similar to the RRRadio in Lowell - tape manipulations and live creation. It's been a lot of fun and we have finally decided to do something more "useful". Das, member of Big City Orchestra and DJ at KZSC for his "Master of UB" radio show suggested to me to create collective whose goal would be the creation of an international radio network with shows in a cycle made by each radio show involved, and being aired on each of these stations. Tape manipulations, of course, as well as shows featuring a special guest and live improvisations using the radio as a creative support. This we have started to work on and we at Epsilonia wish to gain the interest of Radio France, the most important national radio, to play this 30 minutes monthly show on the national airwaves. It means more equipment and technicians. A national broadcast is probably the most important side of this project. It would be proof that there's a possibility for indie musicians to battle with the media. The national radio stations are very institutionalized and since they want to please a "normal" audience, there's reason for it not to open its programs to something else which is truly popular. American and European friends visiting us in Paris did think that our radio was much better than the programs they could hear in their own countries. Which amazes me since I sincerely think our French radio programs are poor and anti-cultural, just devoted to commercial music with boring DJ's who don't give a fuck about other music than what they are paid to play. Too bad. Even on independent radio there's no interest in indie music, only rare comments about a performance or exhibition. I just think the radio in France is a strong media devoted to the power of money. It's very difficult to reach the top; I mean to feel free enough to play what one wants to play and hear. There's no freedom of choice, no freedom of selecting even one radio which could satisfy the musical tastes of a wide range of listeners. It's obvious that the music played and the shows done are to satisfy the biggest percentage of listeners and these listeners often put their radio on just to have a sound

environment. I think it's the same everywhere, isn't it? Well, the UB radio wants to convince the big bosses that there's some room required for indie music and a growing form of expression that has nothing to do with CBS or Polygram. The future will tell the truth or there won't be any future.

N D: Is there much collaboration in France with other tape labels or groups like yourself?

LSJ: Happily yes. Living in Paris brings many opportunities to meet a lot of people. To quote a few famous names, Pacific 231, Le Syndicat, Vox Populi, Costes - all these people know each other and we do like them as human beings and musicians. P231 and Le Syndicat are very close friends of us and we have had the opportunity to work together a few times. We have been working with P231, he lent us his studio when we recorded our LP and we have also done a few recordings together. Jean Marie is working with Le Syndicat and I sometimes take part in his recordings. Outside Paris, there is Etant Donnes, Vivenza, STPO, Anne Gillis and Orient Express. All these people have contributed to the French compilation "F Rants" I assembled for Audiofile Tapes. There are only a few interesting and well known indie musicians in France, so they don't have the opportunity to collaborate. Etant Donnes are often on the road and they are so unique that I have never thought of asking them for a musical collaboration. I think a collaboration is to be made at random, when two people have the sudden opportunity to do something together - which does not prevent us in meeting these people as often as we can because it is always exciting and instructive to exchange points of view about a work, an audience, or a project.

There aren't many tape labels left except the famous ones like Bain Total/Die Form, Illusion Production/DDAA. The only indie labels active are not interactive and do not produce an exciting part of the network. These are mainly labels of groups who release their own music or music of friends. We can't consider them being very ambitious. They never really get in touch with us and are just living in their own world. Which is sort of sad, but well..fun is fun.

MUSIC. ON CASSETTE. OKAY?



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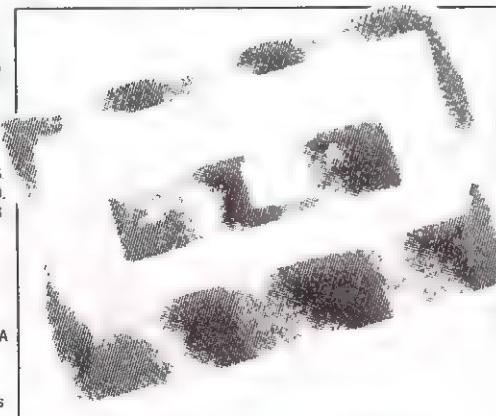
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Moreover, they mainly play very "normal" electronic pop music and are not involved in the process of "research". Which is ok with me because I listen to a lot of rock and pop music. But they sound very amateur and I don't think they'll live for a real long time. Thinking of labels, Metamkin from Grenoble is going to release the next CD by Lieutenant Carmel, who are musically active as a group and a solo experience by Jerome, former member of the label. They are doing an excellent job and I think they will gain a lot of interest in the near future.

I think the network in France is similar to what's happening in foreign countries between very small indie units. These people are always working together, appearing on the same compilations and just do music for fun. They are obviously very independent in the whole sense of the term. Just different scales of involvement.

N D: Any last comments?

LSJ: Yes, long live SUB S RITUAL...DUB IS RITUAL...The reason for these incomprehensible sentences? The members of La Sonorite Jaune are sort of bored with the seriousness that surrounds every act in music. I plan to record with the Sub S Ritual some music that could be described as interstellar hardcore dub and will also appear under the name of La Sonorite Jaune in solo. This will be a concert for one guitar and tapes, very moody and very different from what people have heard from us. Sylvie (aka Orange Princess) is also working on a new project with an English musician. This will be psycho-pop music, very reminiscent of the 60's. Jean Marie and I are going to start working on a collaboration with a US group from Oklahoma City (Yeeoww TLA!) and it will be killer electro rap music, a sort of psychedelic happening between Meat Beat Manifesto, Le Syndicate, Keith Leblanc/Maffia and the Sex Pistols. Help! As all of you readers can see, we bury all the taboos. Let's have fun and let's fly high!

CONTACT

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METRO RIQUET



Metro Riquet is published by Francoise Duvivier. It is an international magazine which features mailart, performance, cassettes , visual art and much more. In many ways Francoise's Metro Riquet runs similar to N D in passion and interest and I feel a close tie with her efforts. Perhaps in the future some collaboration will occur between Metro Riquet and N D. Metro Riquet is open and wants to be a connections with artists from around the world dealing with alternative expressions.

The following interview took place during the mail with Francoise Duvivier and Daniel Plunkett.

N D: How did you start "Metro Riquet"? What were some of your reasons for starting a magazine ?

FD: At the beginning, "Metro Riquet" was only a photocopied booklet including news and mailart shows. It was free and only 20 copies were printed. For a long time I wanted to do an international magazine, and I could realize this dream only when I had access to a little offset press. I can now print more than 500 copies and hope to print more in the future.

The reasons I wanted to do a magazine are numerous. I could say curiosity, a special taste for everything new and active, a love of freedom. A love of freedom which I like to see in everyone too. I have a lot of sympathy for those who create their work in an independent way and are not involved in any established system.

To do a magazine is a way to make all these things come alive which are too often unknown to the big press. It is a curiosity for what is curious, and rare, and it is at the same time a necessity to make a magazine to let all these people speak and to make alive what is independent. Fortunately, "Metro Riquet" is not the only magazine. I like to see all this pluralism among the different publications too. For example, I think of "Factsheet 5", which is a real magazine loft!

It is necessary to believe in freedom. You take it and get it. There is no freedom for those who don't believe in it.

ND: What have been some of the problems that you have faced in producing a magazine like "Metro Riquet"?

FD: The problems of distribution and sales are the most important. This is only part of the problem. I've lots of difficulties with my country, which is a country too proud of its culture and past. This mentality makes it allergic and hostile to things which come from elsewhere. It is a pity, and I hope things move forward in the future.

Performance is not well known in France and there is a big problem of comprehension toward the magazine also, although things are getting better. I've seen a little more performances here with the "industrial culture", but for me they still lack maturity. For now I'm not interested in French performances. I've not yet been surprised and attracted. They are often boring, too intellectual, and cold, or they may be completely provocative without depth.

Very little of the French press have talked about "Metro Riquet". I've read recently a review which wrote that I covered drunk and stoned performers. I like performers who are really involved in their work and live fully their performance. Any stupid person can do a performance, but too few of them understand that it is necessary to have the body and spirit involved in the work.

ND: How do you go about getting material for your magazine?

FD: I contact people personally who I find interesting when I read reviews or interviews. I go sometimes to concerts or exhibitions, and some of my friends present me with other interesting artists. I write mostly, but unfortunately, I receive too few answers which often makes a late issue of "Metro Riquet". The contacts are generally difficult; "Metro Riquet" is not yet well known. I do most of the interviews by mail.

ND: Is there a certain focus of "Metro Riquet"?

FD: Indeed, "Metro Riquet" wants and wishes to present a kind of art, often rare, often unknown, weird and bizarre, not ordinary, which expresses life as abundance which is what I have always liked through Antonin Artaud's ideas. Art as experience, art as cruelty and abundance. I think only music and performance can better express all of that.

"Metro Riquet" likes any activist art also and considers that the artist can act and have a position toward this world. I'm glad to present people as Vincent O'Brien, and in this latest issue, Shaun Caton. I've felt Shaun Caton is involved in his performances with this enjoyment of art I like and not through the pressure of any style.

I'm not preoccupied with the rules or the fashion with what is made now through the conventional arts. Everyone is an individual who feels this world. Everyone has his or her message, and everyone must be considered. When I

feel this message is good, honest, and strong, and when I feel there is something good between me and the artists, something which corresponds to this enjoyment of art without the pressure of any style, I am happy to present their work.

I've said I like activist art too. I've presented the "Shadow Project" of Ruggero Maggi, the opinions of Stefan Szczelkun, and I'll present the Mariona Barkus work in the next issue. All these people have a position toward this world; indeed silence is a crime against humanity. It is necessary to say what is wrong with this world, although I can see that any interesting art is an experience of life and expresses our condition.

I consider more art as a kind of philosophy which we can understand with our feelings and this is more quick than a book of theories. I think any interesting art is disturbing. I wondered when I was child why people disliked the artists and what they created. I understand today. When Hitler had this whole country in his power, he killed the majority of the expressionists. When Dada existed in Zurich, the police were more preoccupied with them than with Lenin and his friends who were preparing for the great revolution. You can always notice such a behavior towards artists through any part of history. There are no artists in dictatorship. The excessive artist is disliked in our society.

ND: What direction do you see "Metro Riquet" heading in the next few years?

FD: I can't see in the future. I live in the present. "Metro Riquet" may stop one day in a dust bin. I would like to present more people who get a psychic intensity through their art. For now, I hope only to get more contacts, and to sell more copies of my magazine, which is already difficult.

ND: Let's talk now some about your own artwork. Your images seem very mysterious and gothic. You seem enchanted with this type of imagery. Maybe you could comment on this.

FD: Indeed, I don't only do a magazine, and I like creating imagery. I painted in the past, but I don't want to have a special goal or style. I prefer to do more experimental art. The collage work lets me reveal this experience of cruelty and darkness. My world is only white, black, and grey. It comes from my nightmares and dreams: the life, the subconscious, the death, your state and mine.

It is an exorcism, and I sometimes have the feeling to face some things from beyond, from another world. I think everyone can find their images in these collages. I believe in some great mystery which everyone can only feel with their sensibility: art as therapy, art as catharsis. I see it more real, authentic, human, and experimental. There is nothing similar between what I do today through these collages and the paintings I did a few years ago. I didn't feel at ease through these expressions; there was no accident. I knew in advance my image.

These collages are pieces of papers and life. I enjoy doing them more, and I never know what kind of feelings could appear. I never consider my work as finished, and it happens often that I destroy these collages. I've just stopped working on them. I'm now more interested in death only, and I make sculptures of mortuary masks. I now have a lot of them, and I don't really know what I'll do with all of them.

N D: You also published a book of your drawings and writings. How did this come about?

FD : I wrote very much in the past, but my writing was too often considered excessive. I published this book to communicate my writings, because they were rejected by lots of poetry publications here. Unfortunately, this book was damned, was unsaleable, and was unsold. No alternative bookstore distributed this book, and there was no press either. I've stopped writing today. I feel it is necessary to do something different, more experimental writing, something sonorous, but I don't have the time and material.

N D: Is there a lot of networking activity in France? How is your magazine received there? Are you making new contacts?

FD : Yes, there is some networking in France, but it is timid and closed. It is more active about music. There is here a real wish of moving, and some musicians here are doing some good things. I've already told the reasons why "Metro Riquet" is not well accepted in France, and the new contacts stay difficult. The distribution is bad, as I said. I regret the independent scene is not very mature in France, more especially in the visual arts. I think I could better distribute "Metro Riquet" if my magazine was only about music, and more especially, about rock music. There is something to do about the new and experimental music here as well.

N D: What differences do you notice between our two countries in regard to the arts?

FD : There is a big difference. French people are too much devoted to the past, and there is not enough audacity. Everything stays moderate. I think the arts are more mixed with life in the USA and less disturbed by the past.

In France there are matters social, life, and further, art - art which is too often rejected by people or too sacred (when it is established of course), while I consider art as life and life as art.

I never go into Parisian galleries. They are much too clean, white, cold, and distant, showing an intellectual art which is far away from life. I consider the artists as pretentious; the official middle is stupid, empty, and vacuous, without any audacity, and everyone enjoys this way of thinking about art. The artistic scene is too sectarian and not open enough to what is new and curious. People are more preoccupied with the pressure of a style. If you are not in accordance with this style, you are rejected or considered as too late.

Somebody told me lately that "Metro Riquet" presented a kind of old fashioned performance. I don't understand well what is new or what is old. Experience is greater for me, while a lot of people are more preoccupied with a style and rules, accepting what is established as real and good.

N D: Is there much independent activity in France that you notice?

FD : Sure, there is independent activity in France, but timid and too much moderated. I think family, politics, and religion may be too strong in French society. The independent scene is not mature enough. I would like to have a talk with a sociologist who may be more able to explain all that.

N D: Any last comments?

FD : Thanks for this nice interview, and, of course, I could give some other comments. All the best to the "N D" readers, and I hope they write me. The contents of the latest issue of "Metro Riquet" are; interviews with Shaun Caton, Jose Vdbroucke, Jan Marshall, and Magisch Theater, + Radio Netwerk by Sandy Nys, and interview with John Wiggins by Arthur Potter, Opera Multi Steel, "N D" and lots of audio and publication reviews and mail art show announcements.

CONTACT

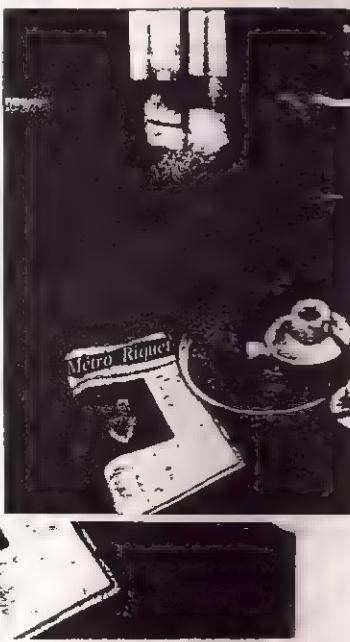
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METRO RIQUET

INTERNATIONAL AUDIO & VISUAL MAGAZINE

C/o F. Duvivier, 18 allee des Orgues de Flandre
75019 PARIS FRANCE





THE HATERS

PHOTO: Peter of V2 (left), G.X. Jupitter-Larsen (right)

N D: What's the difference between what you call conceptology and your untitled ideology?

GX Jupitter-Larsen: Conceptology is a verb; it's the act of multi-dimensional thinking in which ideas are broken up and collaged into new concepts. My untitled ideology is a term eye use to refer to the overall relationships between all of my obsessions. So because eye am obsessed with logic as the wreckage of thought, one by-product of my untitled ideology is conceptology.

N D: Some people think that you are just trying to be weird when you say that you are from nowhere, instead of saying that you're from a particular place. What do you say to this?

GX : Eye only state that eye'm from nowhere in particular because eye want to be completely sincere. Some people think that sincerity is weird. Those people have dull souls. As eye understand where it is eye'm from, the only term that is accurate is the term, "nowhere in particular". Eye'm a nomad; and the world we live on is always moving, carrying all the addresses along with it. Places move as much as people do. People are nomads, places are nomadic. Eye think the inherent poetry of the term, "nowhere in particular" is most efficient in illustrating this dynamic.

N D: With your latest release we get a broken piece of plastic packaged in a small grey jewelry box. With this comes four cards with liner-notes which tell us that this broken piece of plastic is a record and that this record is played by pouring water over it. What about this?

GX: My fourth Lp, which eye've entitled, "Oxygen Is Flammable" is just what you've described; a broken piece of plastic that you run water over in which to hear. My third Ep was a silent record in which you completed by scratching before you played it on the stereo. My second Lp was a blank disk which you play by rubbing dirt onto it instead of using a stereo. With this new release eye want to start getting away from the idea that an audio record has to be some kind of phonograph record or even a disc. Eye'll still be involved with phonograph record, cassette and CD projects; eye just don't want to limit my vocabulary.

N /page 16/ D

I had the chance to meet G.X. Jupitter-Larsen while he was staying at V2 Organisation in Den Bosch. We had several good conversations and a good meeting. The following is an interview with G.X. Jupitter-Larsen, the man of many myths and legends.

N D: A lot of people think that what you're up to is just a big joke.

GX: The only people who would think that are those who don't have anything serious to say or do themselves. People who don't understand what it means to think for one's self and to live for one's self. Eye mean everything eye say and do.

N D: Other than the statements you make, what else do you do ?

GX: The statements eye make are just minor by-products of my life; the tattoos on the body of work. For my work is my life. What eye do is live; eye travel, eye travel about most of the year. What eye do is think my own thoughts instead of any culture's.

N D: You don't see yourself as a member of society ?

GX: No, not in any way really. Society is not the only game in town; so human experience shouldn't be limited to it. Just because eye'm at a concert doesn't mean eye'm a member of the band, or the audience for that matter.

N D: So why make art if it isn't political ?

GX: Self-growth. Eye do it as a catalyst for myself. Eye do it as a kind of reference point so eye can keep track of my life.

N D: But couldn't you still be oppressed by society ?

GX: Sure, but just because you could get killed by a wild animal, doesn't mean you are a member of the same species. One shouldn't limit one's self to what a culture's leaders and critics orchestrate as thinkable and unthinkable. One should go beyond narrow issues like government versus anarchy, war versus peace, and good versus evil. One shouldn't just question a culture's conduct, but question the culture itself.

N D: Sounds like you were getting political there for a second.

GX: War and anarchy are a culture's attempt to interpret chaos as a linear pattern. Chaos itself is alinear.

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VOX

POPULI!



Vox Populi! is a French musical group based in Paris. Their work has appeared on several cassettes and compilations. What follows is a conversation which took place with Willi of Cthulu Records in West Germany and Vox Populi!

Can you please give some details of Vox Populi!'s history? When did you start the group, and what was the intention in the early days?

VP : Vox Populi!'s history began in 1982. At that time I started to make music/noise with a revox and any kind of toys and tools. This kind of solo experience did not last long - until 1983. Vox Populi! has always been a collective centered around four people (G. Tap: synth, flutes, effects; Mirthra: Vocals; F.Man: Guitar; and, Arash: Percussion). We have no precise line-up, and many people play with us time to time. For instance, our second LP (released March, 1989) features 14 players with three-fourths playing only on one to three tracks. The main thing is not who plays, but the music itself. That's what we are here for, not for the pleasure of having someone's name on a sleeve. So telling you the detailed history of the group would take a long time and has no real interest.

The intention begins and ends with the music. We do not release our music as we find people interested in it, but this does not really make a difference. Music stands for itself. That's why we participate in compilations when we are asked; it is far more informative about Vox Populi! than a whole book could be. When we make music we do not have any particular intention. We do not control it. That's why our music is

quite diverse. If you hear music with this kind of open attitude, you'll naturally find yourself hearing or making various kinds of music. The most interesting musicians I know have always made different music for instance Sun Ra, Eno, or Prince.

Even if there is no special intention, there must be some special roots, ideas, inspirations and influences. Vox Populi! has a very personal sound which is exotic and mystic. How is a track born and worked out?

VP: What is "mystic" music? It is simply music that is not made with the use of thinking. It's unwritten and mostly improvised; Music made out of nowhere and out of nothing. This "nowhere" is our roots. These roots are shared by every human being on earth, but only a few are aware of its presence.

I know this is not the "roots" you are talking about, but despite the frustration I may cause, I have to be honest with myself. Did the roots you mentioned have any influence on our music? It is true that each of us is not linked with one particular culture or country. Mirthra and Arash are Iranian, but they have been living in France for quite a long time. Francis has French and Spanish roots, and mine are of Greek, Egyptian, and French extractions. The main influence of these various origins is the vocal parts which are sung in Iranian. We do not make a kind of fusion music. You make fusion music when you want to blend two kinds of music. Therefore, you implicitly admit that you have two different things which you put together. We do not see this kind of difference among us. I do not consider myself different from anybody. It's the constant activity of the thinking that leads most of us to these artificial differentiations. If you make music without thinking, you'll find no differences to blend. You'll just find a totally unpurposed activity: making music.

If we limit the influences we may have to the audible field, as I think any kind of experience may influence our life and therefore our music, we may have the chance to hear ethnic music (Crete, India, Java, Iran and North Africa mainly), psychedelic music (German "old" rock like Faust, Guru Guru, Neu!, Harmonia, Gila, Can..Anglo-Saxon psychedelics like Electric Prunes, early Pink Floyd, Velvet Underground, Red Crayola), experimental music (Hafler Trio, John Hassel, Terry Riley, Alvin Curan, HNAS, Lustmord), ethno-mystic jazz (Sun Ra, early Pharoah Sabders, Don Cherry, Codona), the sound of rain, the sound of this typing machine, the sound of Paris underground (especially line 8 - if you come to Paris just try it.), etc.

We do not have a unique way of working on our tracks. We often improvise and then work out the recordings of these sessions. This is not true for the tracks we play live. Our concerts are divided in two parts: the first one is composed of rehearsed tracks, the second part is totally improvised, which can last from 30 seconds to half an hour depending on the circumstances. The

mixing part is always very important. Even on stage I often have a mixing desk with me. The way we make music, and therefore, the music itself, is closely linked to the environment that is involved. We could not make this kind of music in a cave for instance. In our modest studio we have the warm atmosphere we need and no limitation of time.

Once again about inspirations and influences. Which come from films you have seen, books, religion, politics, and other things in the process of creating sounds, or giving names to tracks? All these things are also part of the "nowhere" which is your roots, aren't they?

VP: I don't think you are catching what I am talking about. I am talking about perception. People usually see things and react to them through a guide or a recipe. They need, for instance, a map to travel, but they also need a map to apprehend life. This map is composed mainly of words. But, as maps, words are not reality but only a representation of it. We must remember this is only a tool, useful, but also very limited. The way we apprehend music can not be described properly by words, because it doesn't use any word or even a map. For us music is pure magic. You can not describe magic; you can only live it.

So knowing the essence and limitation of words or maps (that is to say philosophical, religious, or political systems and theories which are the kind of maps we use and that we often confound with reality) the question becomes: Can we live the truth, that is to say, can we live without these false representations of the world? Can we live freely, without putting a name on everything we see?

A big cloud is in front of you. If you see a cloud and only a cloud, then you are free. If you see not only a cloud but also the symbolic form it may look like, then you are not free because you use a map to view things. This map is given to you by your thoughts, which are never real because they come from the past. The past or future does not exist. The symbolic form you've seen does not exist, the only reality is the cloud. Living reality is living free. Living free is living simply and plainly.

Of course there is no map or recipe or guide. To live without maps, you just have to rid yourself of all of your habits by living in the present. It's only a matter of perception. Life is constant and changing flux of perceptions. You just have to live them without putting a word on them.

This is religion. A proper religion should help you to understand and live reality. Most religions of today are therefore totally anti-religious. In the proper religion there is no "good" or "bad". To qualify something as "good" or "bad" you use a map. You are never obliged to make opinions, to qualify. Most books or films are dualistic (good/bad). Here are a few of the authors we appreciate (they escape this trap): Alan Watts, Aldous Huxley, Krishnamurti. Films : Koyaanisqatsi, Powaqqatsi, More, and Bagdad Cafe.

The religion I am talking about (it doesn't have a name), this way of apprehending things, is very closely linked to the way we make music. But can it be an influence? If you understand what I'm talking about then you've got the answer.

Which plans and wishes do you have for the future?

VP: At the moment we have just finished working on a common LP (1 side each) with H.N.A.S. for the French label Odd Size. It should be released at the end of the year. We'd also like to release a third cassette on the Cthulhu label, but for now it's only a wish. We're actually beginning the recording sessions for our third LP. So you see, everything is going very well, except gigging. We like this activity a lot, but unfortunately we don't have as many serious opportunities as we'd like to. Very few concert organizers are interested in experimental music in France. Nearly 50% of our concerts have been located in foreign countries.

What do you think about the whole "independent scene", especially in France?

VP: Most of the music I listen to comes out of the independent scene. So this "world" and therefore its health is important to me. I do think that innovation and independence come together. Each time an independent group comes to a major, its innovative possibilities go downward.

Apart from these general considerations, I don't think much about the independent scene. That's because some labels are interested in our music; therefore, we have the chance to be able to release our music quite easily. Apart from gigging, which as I said is not so easy here, releasing and distributing our music in good condition is all we ask the independent world. I guess we'd like more people to listen to our music, but that's a point of view any musician must share.

Anything else you would like to say?

VP: We welcome contact, so do not hesitate to write to us if you feel so. Live free and prosper!

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SILENT RECORDS

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The following interview takes place between Kim Cascone and Draeger Gunn. This is the second part of a telephone interview that took place over six months. The first part of this interview is to appear in H23. Kim Cascone has been very active

Draeger Gunn: Tell me about your work in film sound.

Kim Cascone: Well I just got through working on a David Lynch movie called, "Twin Peaks" which will be a mid-season replacement on ABC this fall. I have been interested in film sound and sound design, and have been working in this medium for about nine months now.

DG: How did you get your first job in film ?

KC: I was asked to do the sound design for a film called, "China Lake". A friend of mine who made the film edited it at the Saul Zaentz Film Center and so by hanging out there I met a guy who got me in on a film called, "Salute of the Jugger". I went from little money to no money in the space of three months. In between those two films I also worked on a really horrible, campy movie called, "Kamillions" at the recording studio that I recorded PGR material in for the past five years. I worked as an assistant engineer. Donny Blank was the sound designer.

DG: I've heard the term "sound designer" used a lot here in LA. What exactly is a sound designer ?

KC: A sound designer is a sound effects editor who knows how to work in electronic post production. A lot of the films you see today are done electronically, which means that a sound designer gets a copy of the film on video tape and lays in the sound effects on multi-track with samplers and hard disc recorders that are slaved to the picture. This is very different than working with sprockets (mag stock), because there isn't as much tedious hand work. It allows you to work much faster and with a smaller crew.

DG: Doesn't this put people out of work ?

KC: It creates a lot of tension with editors, because they don't want to learn about SMPTE, synchronization and sampling theory and such. It's high techno voodoo to most of these people and they are resistant to change. It's amazing how editors swear that digital editing is only a fad and that it never sounds as good as analog. I guess a lot of this attitude is job security.

DG: Tell me what is was like working on a David Lynch film.

KC: Well it was absolutely grueling for the most part. TV schedules are inhuman. We had three weeks to finish a 10 reel film. That's Foley, sound effects, dialog and the final mix. But David Lynch was in the mix most of the time. They mixed as we cut, so there wasn't a lot of socializing and chit chat.

with his musical work titled Poison Gas Research for several years. He has been associated with David Lynch's "Twin Peaks" production and will begin work on Lynch's new film project later this year.

DG: What is the film about ?

KC: It is a murder mystery that he and a colleague wrote. It was intended to be a series for TV, but I have my doubts as to whether it will air. It's very Lynchian and has a lot of the same elements as "Blue Velvet". I read a film review where the author called Lynch a "one joke director". It's kind of true, and that was a disappointment for me with this TV movie. He gets a lot of mileage out of his "something isn't right in suburbia" gag.

DG: What was your job on the Lynch film ?

KC: I started out being an assistant sound effects editor and I wound up being an assistant music editor. The poor music editor had a week to cut all the music for the film, so I became his assistant in order to get the job done on time. That's the thing about the film world; the people in charge don't care who dies in order to get it in on time and especially on budget. It is a totally exploitative situation. I worked on an average of about 12 to 14 hours a day on that film.

DG: So you weren't doing much in the way of music at that time ?

KC: No, I didn't have time for much of anything except coming home and going to sleep. Afterwards though, I found a lot of my experience with film sound started showing up in my music. I composed a few pieces for an LP I did with AMK which had a lot to do with building backgrounds, which is how sound effects editors convey the ambience of a certain place. I am continually amazed at how much I learned about sound working in film. But the people working in film are pretty illiterate for the most part. They don't care about semiotics and film theory; that's stuff they may have had to read in school, but none of that shows up in 99% of American made films. I heard it described as "see cow, hear cow", that's a very accurate view.

DG: Did you find the same at LucasFilm? Didn't they just have some big sound design conference up at the ranch ?

KC: Yes, they just had a big sound design conference with John Cage and dozens of interesting people working with sound from around the world. It cost around \$300 to attend and it was invitation only. A very elitist and inbred affair. LucasFilm has this image of itself as being a cutting edge think tank sort of place, but in reality they are strapped for money because they can't get enough work in to

keep Sprocket Systems afloat. A friend of mine who has worked there for five or six years said that he wasn't allowed to "have ears" until they said he could. This means that you have to walk around constantly repressing your talents, skills and excitement about sound until they say you are ok.

DG: Does this effect your desire to work in film sound?

KC: Most definitely. I have given up pursuing a career in film because most of the people working in film sound are low on talent and big on attitude.

DG: At least you learned a lot about sound and can apply it to your music.

KC: Yes, I am very glad to have learned so much in spite of the people I worked under. I feel it is an area I will always have a talent in, but I'll get my creative strokes elsewhere.

DG: Will we see more of a filmic-type musique concrete being released by PGR?

KC: I'm not sure if you could consider it a narrative type of music. I have been very interested in minimalism again and feel that my music is headed in that direction.

DG: Minimalism like Glass and Reich?

KC: No, more like Alvin Lucier and LaMonte Young. I have been doing a lot of listening to these composers and am working out my own aesthetic problems concerning minimalism. I am incorporating many of my old techniques like extraction, reinvestment, and imbrication, but at the same time I have reduced the amount of aural information in my music. My aim is to get the listener to actively "participate in the production of the meaning".

DG: What are you presently working on?

KC: I am working on an LP for a Japanese label called Noctovision. The working title is "A Hole of Unknown Depth" and will contain four pieces of hyperminimal ambiances. I am also going to be mixing some pieces I recorded in London with Keith Rowe of AMM, and I am planning a collaboration with Arcane Device. Both of these will be released on Silent Records next year.

C O N T A C T

Silent Records
540 Alabama St. Suite 315
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InMORAL mailart Show Contact: Ingrid Engaras, Sodra Vagen 70C, 41254 Gotenborg, SWEDEN. Deadline 1/14/91. Also seeking performers with the same theme.

Collective Super 8 Filmwork Contact: Alessandro Aiello, via Naxos 161, 98030 Giardini(ME), ITALY. Submit at least 45 feet of film. Also write concerning video work.

Noil Budget Filmfestival Contact: Boel Simouni, Odengatan 10 A, 114 24 Stockholm, SWEDEN. Deadline 10/1/90. Send your film.

Texas Music Contact List c/o Underground Publications, PO BOX 14139, Arlington, TX 76094-1139. Texas contacts.

Milan Art Center Contact: Ruggero Maggi, C. so Sempione 67, 20149 Milan, ITALY. During June will be a program and project by Ruggero Maggi and Arthur Woods.

The Happy Foundation Contact: Gene Elder, 411 Bonham, San Antonio, TX 78205. They collect and archive work concerning gay communities around the world.

MSR has a new address: Debbie Jaffe, PO Box 191211, San Francisco, CA 94119-1211.

Radio Art Foundation Alexander Boersstraat 30, 1071 KZ Amsterdam, NETHERLANDS. Write for information concerning the Spiral cassettes and the All Chemix Radio Series. Contact address also for the Hafler Trio.

Radio McGill 3480 McTavish St, Montreal, Quebec H3A 1X9 CANADA. Diverse station which plays a good variety of material.

KZSC Santa Cruz Univ of California, Santa Cruz, CA 95064. Home of Das's cassette show.

Mielle Christophe 182 Ave, Jean Lolive, 93500 Pantin, FRANCE. Contact for radio play in France. He also is very active in networking with cassettes.

WRPI 91.5 fm WRPI Plaza, Troy, NY 12180. Great station and they also publish a great schedule called "The Repeal Of Decorum".

WRRG/Triton College Radio Room R-101-A, 2000 Fifth Ave, River Grove, IL 60171-1995. Play a good mix of alternative records.

KRUI 89.7 fm 897 South Quad, University of Iowa, Iowa City, 52242. Home of "Curious Music" which is a three hour weekly program of various musics.

Blackmusic 1230 Bryden Rd, Columbus, OH 43205-1901. Write for catalog of independent cassettes and records.

Flatland PO Box 2420, Fort Bragg, CA 95437-2420. Write for catalog of alternative press. Beautiful catalog as well with interviews. \$2.00.

Mobius 354 Congress St., Boston, MA 02210. They host performances and publish a newsletter. A good range of alternative work.

K Box 7154, Olympia, WA 98507. Send for their catalog newsletter. Beat Happening, Go Team, Pounding Surfs and much more.

Radio Free Banff sent an amazing catalog of an Inter-Arts project which lasted 89 days. Pretty incredible which highlights the possibilities of radio. Cassette copies of the programs can be had by writing: CEC, CP 845, Succursale Place D'Arme, Montreal H2Y 3J2 CANADA.

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PHOTO: "The Kissing Show" (AUSTIN) Left to right:
Daniel Plunkett, Honoria, and John Held Jr.



HONORIA'S CENTERFOLD

MONOCHROME

During October 1989, Monochrome Bleu conducted a tour of the United States. They played three dates in Texas during this time; Houston (Commerce Street Artist's Warehouse), Dallas (Club DV8) and Austin (Mexic-Arte) which N D helped to arrange.

The following interview with Wolfgang Dorninger and Thomas Resch of Monochrome Bleu took place in Linz during December 1989. Peter Androsch was busy performing elsewhere.

N D: Now that both of you have been back home for a couple of months, what are the impressions now of the tour in general ?

Wolfgang Dorninger: I think it was successful for us in an artistic way; financially we survived. Artistically is was successful because we worked out all these tunes we did extra for this tour. We had also the time to become a good live formation. To work together as a band and to express musically for an audience which doesn't have this European arrogance. At this time in Europe only US guitar thrash, garage, psychedelic bands are of interest for promoters and the media. We had to realize that in the states, European music is much more of interest to younger people than this guitar stuff which is of such interest here. This was really good for us as we had an open audience and we changed our style a little bit more from experimental to sound structures and more clarity.

Thomas Resch: I think there is still experimental stuff and more intelligent music in our program, but I think it is really pleasant. To transport not only ideas from a stage, it is also good just to be a real person and come over and do music which is on a higher musical level. N D: More thought out in a way. How long was the tour total ?

Resch: Over six weeks.

N D: Has this been the longest tour where you all have been together playing shows ?

Resch: Yes, it's the longest tour. I think it is the best for a band to play a lot of live shows, because you start to get a different opinion and a different attitude towards your music if you play live a lot, rather than staying in a studio or play a show and then wait two weeks and play another. Touring is something special. One day you are the best guy for the audience, and the next only 20 people show up. So you learn from that.



Houston

Dorninger: One thing also about this tour was for me important was I got a feeling for different situations. Here in Europe you know what's going on, the mentality of people, the space and you know how to work for the audience. But if you travel in the states really quick, you don't know how the people are in Texas. I never knew this. I had contact with you, but I didn't know what was going on. Is there only blues rock and country and stuff like that? I didn't expect such good audiences and good bands there. That's what I liked. It was like an adventure. I jumped into things I didn't expect and sometimes, ok, bad luck, but that's life and that's ok. On this tour it also happened that we met a lot of good people who gave us a lot of kicks. Now with my work that I do with the video documentation, I get so many kicks. I watch it and look at these pictures and know where they were shot and I get a lot of good kicks. This is so great because you get a lot energy from it for the next time and for the cold weather here. Peter (Androsch) did a lot of compositions down in Austin for his other band because he got so many influences and seeing so many new things. I think that's the reason why we should tour. A reason why we had days off between shows was to meet people, to look around and have exchanges.

N D: Would you have done anything different ?

Resch: I don't think so. It was something special. There's a lot to do to keep these things going on like playing, touring, making



Austin

BLEU

records and staying in touch with people, and with an audience which is the main thing.

N D: Not only how it helped you, but also the audience as they learn from it as well and get ideas.

Resch: We are probably learning all our lives. That's it.

Dorninger: One thing changed in our approach. Years before, we had always tried to make something really complex. We thought in a classical artistic way, to make a big concept and then to work behind this concept. Now we have changed as we make songs where we try to get the sounds into the whole show, that's it. We don't have a concept at the moment. We want to make good songs and bring them vital, fresh and in a communicative way to an audience and we want to have the feedback. So, we are much more a rock band now than an art band. Three years ago we were an art school band. We played all these art happenings and we were invited to such things. Now they wouldn't invite us, because it is too much club music, not typical club music, but it fits into a club music scene. I like this situation, because years before we had all these video projections, it was dark and I couldn't see the bass player, sax player or the drummer and after 15 minutes the music got more and more boring as there was no communication between the musicians and there was no communication with the audience and musicians as the audience fell into a visual and soundtrack ritual. For us as musicians it became so boring. We only produced soundtracks live. It was also interesting on the other hand, because the visuals were a good source for improvisation. Now we have a fixed program and also space for improvisation, but very little.

N D: What's the upcoming plans now?

Resch: We try to make a tour in Germany. We have a tour manager in Germany. He was putting us on his program. Sending our material to clubs in Holland, Germany and maybe France, I don't know. So maybe 10 to 15 shows and tour again. Also find a company in Germany, Holland or Belgium.

Dorninger: At Christmas we finish one record project which is nearly finished and then we will record all this more rock oriented material for another record. So we have to find the right company for the right product. One record is more collage and ambient music. Because if a small company makes 1,000 or 2,000 copies then that's enough for this type of market and product. But for our songs we also think it is possible to sell 10,000. That's the reason why we try to find a larger company for this. These two products are also different than "Taucher". "Taucher" was a record project which we said, "Let's put all this stuff we've put on cassette record." It was a way of working out the past and jump into a new field.

N D: How do you see the band being in another year from now? Maybe the band being like a job, do you see that happening?

Resch: Maybe. Two months a year touring that's enough for me.

N D: Do it full time or such?

Resch: I don't have any idea what it means too do it full time. I don't want to depend on one thing totally. I want and have to do different things. It's pretty good to tour two months and make one record a year, or a record every two years, it doesn't matter. It's not on my mind to make it a career, because we put money in, I don't need that.

Dorninger: For me, at this time, I could play two months nearly every night a show, because that's my feeling now. But I don't know what is going on in three months. I don't know. But I



Peter Androsch



Wolfgang Dorninger

don't think I could do it for six months, it would rip me off. You'd lose this feeling of fun and the feeling that you can explore something. But with a company, then it's a job. You must go on tour to sell this record as they put a lot of money into it. I always try to keep the money we invest low. If you put a lot of money in, then you have to tour as often as possible and jump into the music business totally. For me it's more effective for me to have a company who says, "We have a good network and two to three months touring about different countries to promote the record". From this you would have a basis to produce and to play live. Now we don't have this status. I feel a little bit sad about this, because I would like to tour. Or we have

material which would be great on a record, but we don't have a company with status in the independent music network. I think in the near future it works out. I have no fear about it. I think there has been three years of totally guitar oriented music. I think the next two years it changes.

N D: I think you have a pretty fresh sound for people.

Resch: Music can't be the same for 20 years. It is always changing. We are not creating a new style anyway. There have been bands 20 years who experimented with different kinds of music and putting them together.

N D: Just so you make it your own.

Resch: If it's our own and you don't have success then nothing is lost. Because it stays your own and you can hang onto to something which is the most important I think.

Dorninger: One thing I like is to create something which shows where you are from. I don't like to play American music, because the Americans do it much better. They grew up with this style they have the tradition of MC5, Iggy Pop and Velvet Underground. We have it here also with records much later. For us it is much more interesting to orient ourselves with bands such as Neubauten or Kraftwerk in their kind of philosophy. To work out the thing which is of importance to you, where you are from, where you grew up, the influences you had as a child such as classical music and all this stuff. Here in Europe many bands try to act like MC5. They don't have a focus of where they are from and their origin.

Resch: Not to be one to one. That's what a guy said in Vienna. "Would you like be one to one to some American band". To be equal.

Dorninger: Sometimes we play American stuff and mix it together with our influences, but it's not one to one.

N D: How many bands does Peter play in now.

Resch: I think he plays in three bands now.

Dorninger: He has his own band, Camorra and he plays with Sou 'n' So, Monochrome Bleu and Josef K Noyce.

N D: How do work out which songs might be used for Josef K Noyce or Monochrome Bleu ?

Dorninger: When I started Josef K Noyce it was a strange electronic music. Then I started singing to some material. I know what is good for Monochrome Bleu and what is good for Josef K Noyce. If I start doing something for Josef K Noyce I orient my vocals for it. Monochrome Bleu is a trio and everyone has to say something. With Josef K Noyce, no one has to say anything, only me. Thomas and Peter are individual and they bring in their own stuff. Most of the pieces I program for Monochrome Bleu are much more open than they are for Josef K Noyce. For Josef K Noyce the rhythm is the most important part of the sound structure that I want to create for lyrics.

Resch: I think it works like this; there comes a rhythm track from Wolfgang and Peter or I take it. We work on it and bring it back to the studio and meet again and find out what ideas work. There is never a real fight about it. When we go to the studio Wolfgang is doing the recording.

Dorninger: I take more care about the sound of the band. Peter now puts more energy into arrangements and Thomas brings in harmonies and melodies with the saxophone. Peter makes an arrangement and brings it together. It becomes strange sometimes. I give them both a hard rhythm track and it becomes a nice track (laughs). Output input. Sometimes it is really quick and other times it takes longer.

N D: Is it hard to be in a band and also trying to run Tape Report ?

Dorninger: In the states I thought and told people that I would run down Die Ind. But now that I am back I think I will do it for another year, because it is so interesting. If you make a compilation it is like doing music, you get material and have an idea how to put together all the styles and different bands which is really creative. On the other hand you have to do this distribution job. This is the mess then because you lose the fun, write about a hundred of letters, call people and try to get money back. It needs so much time. It's not professional what I do, but personal satisfaction.

Resch: There is chance also for our country, because all the borders are open to the east. I think Austria can be an important station.

N D: Yeah, you're right in the center.

Resch: Just plans to keep life busy.

C O N T A C T

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4041 Linz
AUSTRIA
Europe



Thomas Resch with Kurt Kren in Vienna

DE MEDIA



PHOTO: Bernadette and Jan De Boever

O
De Media is an alternative space in a small town called Eeklo, a 20 minutes drive from Ghent. Over the past several years, this space has held many alternative exhibitions and concerts from a variety of musical groups. De Media also runs an archive of independent magazines and press from around the world.

The following interview took place at De Media with Jan De Boever and Daniel Plunkett.

O

N D: I guess we should start off with how you started De Media and how all this came to be.

Jan: When I was seventeen we got a place here in town and a little organization we made and we started doing concerts, parties and things we were interested in at that age. In fact it was a very funny place with nothing in it except a bar and everyone was sitting on the ground. It was the last of the hippy times. It was a Catholic space and they didn't like it anymore because of the hippies and drug users and they threw us out. Then we came together and started a second space, it was a little bar in fact. We also started doing concerts there. Then I didn't like the policy of that club so I went out. Then later after two or three years there was nothing in town and we started an art space called Lunatic. Then things became a little more serious.

N D: This was all in Eeklo ?

Jan: Yes, everything we did was here. We were there for five years, it was the real punk time in town. All the young people came there. We all started doing exhibitions and we became involved with mailart in 1981 and 1982. When we were there for five years we had the opportunity to get this space. We became a bit more serious I think and realized that if we were to do this we would have to live from it like a job. So we arranged all these things which doesn't go 1,2,3.

From the moment we moved here in December 1983, it really went crazy. Every week concerts and lectures. Now we have a lot of stuff going on and in fact sometimes too much. At the moment we already have the feeling that this space is too small. We made a proposition to the city for an old factory. Our position in this town is a bit ambivalent. One side thinks of us as being too progressive and the other side says that we are the only organization that does so much. There is a cultural side and also a social side. We offer free law information. With National actions in the country we organize things here. I like it this way. It's not only being busy with cultural things with your head in the clouds, but more down to earth in fact.

N D: Do you think it works well being in a small town like this ? Would you ever be tempted to do the same kind of thing in Brussels ?

Jan: In Brussels our audience would be much bigger, just normal I think. Otherwise the problem would be that it would be too expensive to rent the house there. We started with no money, nothing. We also have no money, but it can work, there it wouldn't be possible.

N D: What are some of the good things of being here ?

Jan: I have a love hate relationship at this time. Sometimes I'm very upset about the smallness of everything, small ideas of people. But of course I know a lot of people who live here for 20 years or more. When I walk the street I know, I not only see the walls of the houses, but I know the people who live there and the stories of them. It is ok. When strangers are in town, they send them here. They know it is an international place here.

N D: You get a lot of visitors here.

Jan: Yes, every week in fact, bands and artists who come here. We once got 5 Japanese buddhist monks who did a walk from Poland to New York. So they came to this town and of course they came here.

N D: You do mailart yourself ?

Jan: I don't consider myself an artist. My job is being an organizer. I think good organisation is an art. I'm not a visual artist or a musician. I'm not thinking in those terms. Sometimes I do things which one calls mailart, but for me it's not a reason to call myself an artist or a mailartist.

N D: Sometimes I wonder with people who run spaces about the decision to organize or do art.

Jan: I think it is very difficult to combine it. If I should do more creative things, then you really need a good atmosphere for it. But as you can see there are always telephones and this needs to be arranged and that needs to be arranged. For me it is impossible to combine it.

N D: How did you become interested in independent magazines? When did that start ?

Jan: When I was sixteen or seventeen. Then of course it was not the question of starting an archive or so. I was very interested in underground press and things like that. As it was impossible to get it here, everytime I went to Amsterdam I would come back with a lot of stuff I bought. Then I got a very good contact in Holland. He was in fact at that time the godfather of the Holland small mag scene. So he asked me if I wanted to start an archive and he offered me more than 300 magazines. With all the magazines I had, we got about 1,500 addresses and announced that we would start an archive. Then there was good reaction to it. Then it all started very well and got two very big gifts, one from Graf Haufen and then one with magazines from Belgium and Holland.

N D: Are you in contact with people like FactSheet Five ?

Jan: Yes; I've written letters. It's great, I didn't know something like that existed when I started. I think it is the only one in the world who can do it in that way.

N D: What about Artpool ?

Jan: They have a big archive, but not like ours. It's more mailart and things like that, but not so much into magazines I think. For me the magazine thing is a networking idea. A year or two years ago people were talking about the cassette scene, mailart, video and radio networking, but nobody was talking about magazine networking. I think it's one of the things we try to stimulate.

N D: Have you ever thought of doing some sort of distribution ?

Jan: You can't do it all. It's a question of growing and of organizing. The archive is the most

important thing for the future. Just to have at least one space which has the materiel, not for the commercial value, but the historic value. I think it is very important. The official institutions, certainly here, they don't have any of this materiel. I know there are some universities in America which get some things or collections. In Amsterdam the University has a collection. We already said we would try to make a mailorder service. It would be good. I hope we can start it. When you do it, you have to do it good. But now we are at the limit of what we can do.

N D: What about the finances here. Do you get funding from the government ?

Jan: Yes, as a youth center. We are not considered a cultural space. It's no problem in the sense of the money, because even if we should have more cultural things, they wouldn't give any more money, probably less. The problem in it with what we do, with concerts let's say and you do a lot of publicity. If you do something which is completely stupid, they consider it the same. We were lucky in the fact that there were a lot of unemployed people in Belgium. So they started a kind of program to give them work. So now with this law, two people work full time and four people work here part time. We don't get any working money, but money for people working here.

N D: I think it is funny that a lot of people know about this city because of you. Otherwise they would come here just to watch the cows.

Jan: I think so (laughs). Now it starts that they are getting a bit serious about us. I think it is the way it goes here. You have to exist for 10 years and then they probably start to see that it has value. Now I was asked to go to another little town and help solve their cultural problems. To me it is funny in fact.

N D: What are your main interests ?

Jan: Magazines and the networking ideas. Mailart and the rest I try to follow.

N D: You've done mailart shows here ?

Jan: We did some. We did the mailart magazine project. And then we did a project called "Frontiers" which was a project funded by the French government which was really nice. Then we did "United We Stand" which we did last year.

N D: You did "Kunst Voor Afrika" here also ?

Jan: We did the show, but not the organization. It was from Germany. We were the only ones in Belgium who did it. It was a large show with more than 100 paintings. We did it a school. No official institution was interested in doing it here. So stupid to be exclusive from such a tiny town. The same with concert bands who come here who first play in Amsterdam and then they come here. There is something wrong in this state. Of course we are proud of it, but it is not a healthy situation.

N D: Are you in contact with other alternative spaces ?

Jan: Yes we have. We have contacts of course here in Belgium. I am president of an organization called "United Passions". In this organization there are in fact unofficial cultural centers which are a part of it, but it is not working well because nobody has the time to do it. Then we have international contacts with AU in Japan and Ruggero Maggi's Art Center in Italy.

N D: What do you see or hope for in the long run ?
Jan: I hope we continue growing. At the moment it is clear that we are at the top. It is impossible to grow anymore. It is not that we need the biggest space or such. We are working much too hard. I hope we can find a solution to work a little less and to have the possibility to grow a bit. It is a big dilemma for which there is no answer.

N D: In a way you have to dedicate your life to it. You seem to be very serious with it.

Jan: It's my job. It's not only a 40 hour job, but 80 hours. As we live here too, our whole life is determined by this.

N D: How far in advance do you schedule things ?

Jan: For exhibitions we have scheduled shows for six months. For concerts about two or three months in advance. We also do courses. We have the deadline now for the magazine show. So everything should be ready for that.

N D: Would you ever be interested in doing your own magazine ?

Jan: We do a newsletter here and also a magazine bulletin, but to make my own magazine, I don't think so. I would like to do it of course, but it is a question of time and money. I also think it is very hard to combine it with the kind of work we are doing now. I like the idea of doing it once a year, but I don't know when. The problem is also here when you make a magazine you do it in Dutch. A very limited audience. I think our newsletter now goes to 400 people. If your magazine is in English, your potential is greater.

N D: In my thinking the role of a space like yours is to highlight what is going on now, unlike a museum which shows documentation of what already happened.

Jan: Sure, living culture, what's going on. They have a lot of money for the dead culture, out of the past. Lots of money for the museums, which is also for me dead culture. I like to see the things on the wall, but not the atmosphere there.

N D: Have you gotten much press from the official papers or magazines about the shows you do here ?

Jan: We get a lot of press for our concerts, because they know the bands that come here. For the visual arts it is very difficult. They only see the big things happening in big towns. There are very few critics for exhibitions.

N D: So where did you come up with the title "De Media" ?

Jan: It is a kind of joke in fact. We got incredible publicity everytime in the paper "Street Media". So people who know this space, they read the word "media", which they read everyday. Something in the back of their head. We also needed a name that would be open. It is also a name which gives a little idea of what is going on here. I like the name and also don't like it. It doesn't say a lot.

N D: Short and recognizable.

Jan: Yes, there is also a space called Media in Canada I think. So probably we should change it to Hyper-Media.

DE MEDIA
v.z.w. Driewerf Hoera
Molenstraat 165
9900 Eeklo
B E L G I U M

Jackhammer at the Intersection

Andre Stitt, Highways, Santa Monica, June 26, 1989.

Smelling the thought
because it was easy.
Unable to think straight
anymore;
with anyone
Weeping and windswept
hanging between palms.

Blank mourning
from all the Greyhound
windows
of Americaa.

She originally
came from Laguna
hyper and slender
with girl-like breasts
And
I cupped
and tore
at the places;
her hair
covering
my anxious
three day growth.
Sick on beer
and T'bird.
And I pulled
muscles
and cut
feet.

Totally used-up
and
it was all going
to be over
so very fast.

Coming down
and I stumbled
on flippant
errors

Where was
the reality
check.
the jackhammer
passion.

The damned
cats
were laughing;
and I stared
mindlessly
as I was trying
to kick
the endless
addiction
to life
seen thru
cracked terror

Belonging nowhere
kicking
valium and exhaustion.
Lead astray
thru tiring dazes
someplace in L.A.
with my dick
burnt
black, blue and red.



Do you write Strange, Evocative or
Questionable Poetry, Prose, Stories
or Comics?

Do you do Disarming Drawings,
Subversive Collages, Take Challenging
Photographs, or Illustrate Shots of Life?

Do you Write Lyrics that cause people to
Think, Move, Shrug, Wince or Listen Closely?

Are you Interested in Connecting with other
Networkers Here and Overseas, and in
Presenting your Ideas and being Exposed
to theirs?

YES? MAYBE?

Maybe your work belongs

—in the *SENSORIA* Anthology

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DOBRIĆA KAMPERLIĆ



Dobrica Kamperlic has been active with mailart and visual poetry for several years. He is a very active networker and publishes his own contact and information magazine titled **Open World**.

The following interview took place in Belgrad with Dobrica Kamperlic and Daniel Plunkett.

N D: First let's start talking about your magazine "Open World" and when you started it.

DK : I started it in 1985 because I thought that in Yugoslavia there was not so much information about the network. For the people who could be potential networkers. I say networkers, not mailartists, because network and mailart are different things for me.

N D: How did you get active in the network ?

DK : In 1978 I had first experience with one man who worked with me in the same publishing house, he was into visual poetry, an excellent visual poet. He told me about international relations through International Association for Concrete and Visual Poetry. The center of this free and open association was in Yugoslavia. Then I found some addresses and wrote people. Basic idea of this association was a mixing of the east and west culture through alternative poetry expressions. That was the basic idea. But nothing good happened.

C O N T A C T

Dobrica Kamperlic
Milovana Jankovica 9b
11040 Belgrade
Y U G O S L A V I A

N D: Many people in this were also involved with mailart.

DK : Then I had contacts with mailartists and started doing mailart, but I'm not a typical mailartist. My interest goes through different media. Mailart network for me is just a solution to make contacts. More important for the mailart network is friendship relation between you and me. Interpersonal relations, that's the most important thing.

N D: Mailart is a tool to meet other people.

DK : Yes, mixing cultures. Yes, I think it is very important because we have the chance to exchange our experiences to make something new. For me, my definition of mailart is how mailart is an open process. No start no finish. Probably in the future just the exchange on media. Mailart must change as a medium. Our connections or relation should be through video terminals, computers and so. Mailart changes its medium. What is mailart? Network is something different. Network as one world system of alternative arts contacts.

N D: Which in a way people compare it to Fluxus, many contacts and networks.

DK : (Brings out Fluxus catalog and chart) Some fluxus pieces came to me with the help of Ken Friedman. If you see this map you can see the differences to fluxus and how it started and stopped. You can see how mailart is one small piece of fluxus. During the early 70's people start with mailart shows.

N D: Mailart is not one big manifesto, it's like a big swimming pool.

DK : But sometimes it is full of shit. Everyone in the network, swimming in this pool, some don't try to make big waves. Just mailart, exchange nothing else. I prefer in the network, the people such as John Held Jr, Joki, Shozo Shimamoto and so on who like to be active and change this fucking world. That is the essence for me of this relationship. Usually I just have not so many interesting relations. Just to receive some materials or exchange materials. The other relation is with people who like to be active like Ruggero Maggi, like his Shadow Project. Now Stewart Home with Art Strike.

N D: What do you think about it ?

DK : I think it won't be a success. I must say I was in Art Strike many years ago. Inflation in my country is more than 2000 percent. What can I do as an alternative artist ? Nothing, just nothing. Just to make performance as my daily reaction to daily happenings.

N D: I like your concept of Open World, to have contacts and friends around the world. But I wonder if anything from all this can happen.

DK : Could be if we made some human actions. We made one internation action because of Esponza's son being in prison in Chile. It was a success. Mailart network is also the place for aesthetic experiments or research. I prefer another way from aesthetic to ethical plan in the next avant-garde activity. Very different. In my performances also I try to do something different. For me it's not only the chance to give new aesthetic meaning but ethics. I'm object and subject for people to understand my idea.

N D: What is your definition of ethics ?

DK : It's a system of human relations, but it's very individual. The first years of human relation is of each of us going through our own frontiers. That's all. If I accept you as a person, I expect you to accept me as a person. Sometimes it's only one second. I must accept you, your life and your culture which is different than mine, though we must also have the same experiences. It is a part of our life.

N D: Differences make us better.

DK : The world is rich with differences. You don't know what is lite if you don't know what is dark. Our ideas or opinions about art are contrary sometimes. Universal differences.

N D: How about living two lives, one where you work a job and the other doing art and working with the network.

DK : During the night and the weekend I am working for the network and then during the day at the office with strange people and strange problems. Some of them laugh about my activities. But we must accept it.

N D: What about the network here in Yugoslavia ?

DK : Some new people, maybe 20 to 50, but there are 10 active people who usually participate in international shows, exchange visits. Some are just passengers in the network. With the alternative arts or performance there are more.

N D: Talk a little about your performances ?

DK : Usually I try to explain to people my basic ideas or reactions to actual human problems. I think about how myself as an individual can find my basic idea between life and art. Usually performance is a reaction to actual situations. I'm not an actor. Usually I have a mask on my face. Sometimes I do crazy things. For me it is very important to be true during the performance. During the performance there is a big energy. Like an alter-ego.

N D: What do you see yourself doing in the future years ?

DK : No stopping, I'll never stop my relations with my friends in the network.

N D: Anything else you would like to say ?

DK : Fuck off all conflicts and start to be friends, real friends. I prefer friendship, that's the most important.



PHOTO: "Self Abolition" at Arte Studio

HARDCORE LIVE ART



Schmi



PHOTO: Tara Babel, Andre Stitt and
Shaun Caton in LaGrange, Texas.

During May and June 1989 N D helped to host part of the "Hardcore Live Art Performance Tour". Tara Babel, Shaun Caton and Andre Stitt were the performers. These artists, based in London, have each created a large body of work over the years and developed distinct individual styles on the cutting edge of performance art. The tour was a vital showcase of important British and Northern Irish art. What I hope to do here is basically document a little of the activities. First I should like to say that the one thing which amazes me is that all this was organized on a very independent level by the artists. They did all the leg work, all the writing, and a majority of the funding.

The period which these three artists spent in Texas evokes very magical memories for me which I will never forget. I can not convey all the emotions and feelings that surrounded it all. I will just try to present a brief documentation of it. Also will be some words from Tara Babel and Andre Stitt. Tara Babel, Andre Stitt, and Shaun Caton arrived in Houston during the last week of May. The first show was held at the Commerce Street Artist's Warehouse which featured a good lively crowd. Two radio shows were also done in Houston. In a way it was like a strange circus of delights. In the large space, by the left wall Tara Babel, in front of the center wall, Andre Stitt, and to the right wall, Shaun Caton. The audience's focus went from left to right from their center viewpoint as the night progressed.

Next stop was Austin for performances held at Mexic-Arte. On June 2nd Shaun Caton did an 8 hour performance titled "Deadman Decay" in the bottom gallery. The space is located downtown and people looking through the large pane windows got a delightful range of colors and action. During this piece Shaun Caton covered in paint and earth pressed himself to the floor and wall. Then at times he would apply paint to a large canvas. Another space Shaun Caton used was a large stairwell where he used charcoal to write words of passing thoughts of the process. The next night were performances by Andre Stitt and Tara Babel. A very powerful evening of colors, food, and actions.

On June 8th a series of performances were held in Dallas at Club Dada. The performances took place in a club atmosphere which had a good reaction. In Dallas an interview was held on Dallas Cable with video footage from Austin.

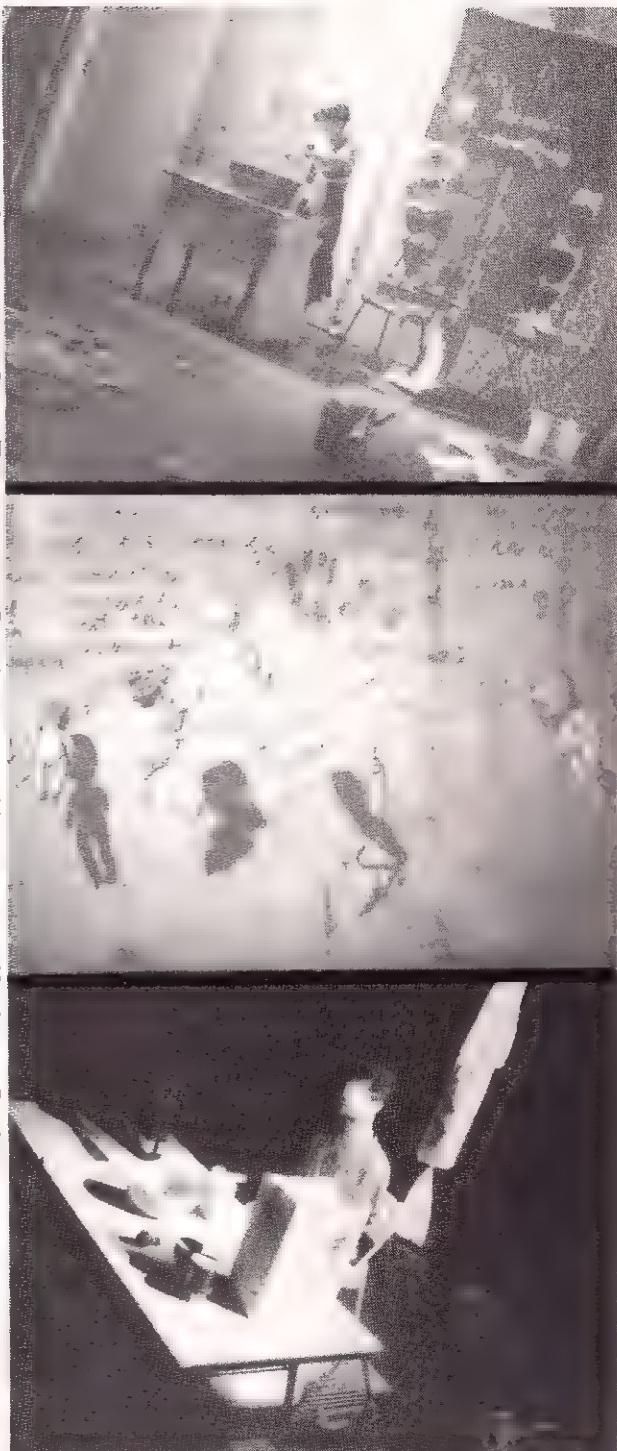
After these three shows in Texas they then went to San Antonio for a few days before going on to California where they performed in Los Angeles (Zero One Gallery), Santa Monica (Highways) and then San Francisco (ATA).

Each performance in Texas brought a barrage of images and ideas forward for an audience to explore. The tour was a live process in action which was a journey for the audience and artist alike.

An English Lesson
Tara Babel

WHATUMIDOING, YOU'RE FLYING TO TEXAS.
WHATUMIDOING, YOU'RE SWEATING.
WHATUMIDOING, YOU'RE BUILDING A 'HOUSE'
WHOARE YOU, I'M AN ULSTER HOUSEWIFE
WHERE ARE YOU, I'M IN HOUSTON.
DO YOU PREFER THE SMELL OF BLOOD OR THE
OF SHAKE N' VAC.
WHATUMIDOING, YOU'RE CARRYING A WALL
WHATUMIDOING, YOU'RE BEING MEXICAN
WHATUMIDOING, YOU'RE TARRING AND FEATHERING AHEAD
WHATUMIDOING, YOU'RE WEARING A TOWER.
WHERE ARE YOU, I'M IN A FITTING ROOM IN AUSTIN.
DO YOU PREFER CLOTHES READY MADE OR MADE TO
MEASURE?
WHY?
WHATUMIDOING, YOU'RE DRINKING DEAD NAZI'S FROM
HELL
WHATUMIDOING, YOU'RE STAGING A FRIGHT
WHATUMIDOING, YOU'RE WEARING A SMILE
WHERE RE YOU, DA-DAING IN DALLAS
DO THE ENGLISH GENERALLY PREFER TEA OR COFFEE?
WHY?
WHATUMIDOING, YOU'RE HIGH ON THE FREEWAY AND
FREE ON THE HIGHWAY WITH DAN.
WHATUMIDOING, YOU'RE BEING REANIMATED BY DOCTOR
AL.
WHATUMIDOING, YOU'RE REMEMBERING THE ALAMO.
ARE BOTH MY HANDS ON THE TABLE?
WHOAREYOU, NO FUCKING IDEA.
WHATUMIDOING, YOU'RE GEEKING ACROSS AMERICA
WHATUMIDOING, YOU'RE MELTING LIKE STREET-TRASH
IN EL PASOO.
WHATUMIDOING, YOU'RE CALIFORNIA SQUEAMING
WHATUMIDOING, YOU'RE BRICKING YOURSELF UP
WHATUMIDOING, YOU'RE DOING A 'REAL NEAT PIECE'
WHO ARE YOU, I'M AN OUTPATIENT IN SANTA MONICA
WHAT DO WE TAKE OFF WHEN WE COME INTO A BUILDING?
WHATUMIDOING, YOU'RE GOING ACROSS THE GOLDEN GATE
BRIDGE WHEN YOU'RE NOT
WHATUMIDOING, YOU'RE KEROUACING IN A VETERINARY
HOSPITAL
WHATUMIDOING, YOU'RE 4 TH OF JULYING
WHATUMIDOING, YOU'RE CHIN WAGGING WITH REGAN AND
JULIE
DO YOU THINK ITS WORTH BUYING AN UMBRELLA IF YOU
LIVE IN A COUNTRY
WHERE IT ONLY RAINS ABOUT ONCE A MONTH?
WHATUMIDOING, YOU'RE PACKING YOUR SHIT.
WHATUMIDOING, YOU'RE CHANGING YOUR MIND.
WHATUMIDOING, YOU'RE FLYING TO LONDON.
WHATUMIDOING, YOU'RE DEAD IN A TENT.
WHATUMIDOING, YOU'RE THINKING IT WAS GREAT.
DO YOU THINK A MILLIONAIRE HAS TOO MUCH MONEY?
WHO ARE YOU, I'M TARA BABEL.

SMELL



Hardcore Live Art Performance Tour in San
Francisco. Photos by Steve Perkins.

AUDIO

a;GRUNH... "A Hard Day's Knight" [Wax Trax] (LP) Dance club music for the black clothes crowd. Ok to have on in the background, but nothing earth shattering.

Acid Horse "No Name, No Slogan" [Wax Trax] (12") A real boring and repetitive 12" single which only sounds good if you've had lots to drink and dream of being Clint Eastwood.

"Aeolycia" Pier Luigi Andreoni and Francesco Paladino [Violet Glass Oracle Tapes] A wonderful tape of beautiful soundscapes and atmospheres created by these two artists. Some of the sounds are created by an aeolian sculpture, that when blown by the wind produces sounds. Very effective work. Recommended.

Aguja "Live At Cleveland Public Theatre" [Luna Bisonte Prods, 137 Leland Ave, Columbus, OH 43214] (Cass) Free form improv jazz (sax, trumpet, synth) with groovy poetry rantings leading the way. Effective for a while, but taxing in longer listenings.

Ain Soph & Sigillum S [Cthulhu Records, c/o R. Kasseckert, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] A beautiful collection and cassette package from both these two groups. Music ranges from haunting medieval chant type of pieces and beyond. Recommended.

Ajax "Mind The Gap" [Wax Trax] (12") An effective dance club beat with some great hooks for bouncing about the house.

Reed Altemus [POB 24, Cumberland, ME 04021] An interesting tape of two works using percussion and other instruments for a sort of jazzed improv sound with lots of life in it. Open to trades.

All About Eve "Scarlet And Other Stories" [PolyGram] Nice vocals and songs. Sort of like blending Ricky Lee Jones with the Cocteau Twins. Enjoyable and sure to get more popular.

Arson Garden "Under Towers" [Community 3] (LP) Enjoyable high energy sound. Vocals run close to throwing Muses but with a high energy sound and dense wall of guitar. Interesting album from this group.

Art Simon/ Alva Svoboda "The Delicate Prayer" [Swinging Axe Productions, PO Box 199, Northridge, CA 91328] (\$5.25 postpaid) Dramatic chunks of synthetic sound create tense and jarring feelings. Computer generated voice reading abstract text on some pieces. Engaging but frustrating due to shortness of tape.

Audio Collage Number 10 [Photostatic, 911 North Dodge St, Iowa City, IA 52245] Contains work by Barry Edgar Pilcher, The Haters, X.Y. Zedd, The Tape-Beatles, Chris Winkler, 9digit Zip Code, Jake Berry and many others. Work covers spoken word to other experiments with sound.

Batz Without Flesh "A Million Brick" [NTS, 742 Paper Mill Rd, Newark, DE 19711] (LP) A hard driving album which reminds one at times of Test Dept. Lots of energy with great operatic effect.

Big City Orchestra "Headache Remedy" [Ecto Tapes, 5912 NW 62nd Terr, OKC, OK 73122] Great cassette of collaged voices, sources and sounds on one side, and the other side is one of slow ambient rumblings.

REVIEWS

The Big F [Elektra] Well, if you are a big fan of The Cult or Led Zep then you'll dig this one. They will probably be getting a lot of airplay soon anyway.

The Bleak Twins [PO Box 11235, Winslow, WA 98110] Over forty tracks on this 60 minutes cassette. Sounds like two young kids singing over various home taped sources, phones, ringing bells, pens etc. For the seriously demented.

Blackhouse "Stairway To Heaven [Ladd-Frith, PO Box 967, Eureka, CA 95502] A C-30 with three tracks of sonic shrills and thrills for a soundtrack to nightmares. Side B has a reverse order of the same tracks on Side A. Exorcism at its best.

Bootstrappers [New Alliance Records, PO Box 1389, Lawndale, CA 90260] (LP) This group features the collaborative work of Elliot Sharp, George Hurley and Mike Watt. Lots of charged craziness and improvised listening.

Bop(harvey) "Bread & Circuses" (CD) [MDTA, PO Box 23257, Providence, RI 02903] Upbeat, slick world beat type of sound. Enjoyable and they probably do great at clubs where girls with big hair fly about.

The Cat Club [Lake Placid Village, 125 Copeland Rd #201, Atlanta, GA 30342] Cute and sort of catchy tracks, in The Passions vein, kind of. Four songs in all on this cassette.

Cephalic Index "Manualysis" [Xkurzhen Sound] A cassette which offers strange and eerie sounds which creates a tense atmosphere. Kind of spooky too.

Club Moral "To All Who Are Interested" [Cthulhu Records, c/o R. Kasseckert, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] (LP) Actually it does help if you are interested in this group. Strange electronics and shouting lyrics. Verbal assualts and new myth making.

Nicolas Collins "100 of the World's Most Beautiful Melodies" [Trace Elements, 172 East 4th St Suite 11D, NYC 10009] (CD) Exciting collection of tracks and sonic explorations. Features a host of other players such as John Zorn, Elliott Sharp, Pippin Barnett, Robert Poss and 10 others. An imaginative work with quick blips and moments all melded together in one package. Great stuff.

Click Click "Bent Massive" [Wax Trax] (LP) Enjoyable enough album with a few brief moments of enlighten work. Has that, "I feel miserable and alone" sound to it as well.

Controlled Bleeding "The Fodder" [Wax Trax] 12" EP which features Words (Of The Dying), Crawl and The Fodder. Enjoyable with the track, The Fodder having a good driving dance beat sound, with witchy vocals.

Costes "Lung Farts" (CD) 25 tracks of hateful and painful songs such as "Stab Those Devils", "Sex is Dope" and more. Really painful to listen to. Great to scare your friends with though.

DDSG "Elf Miniaturen fur Klavier" [Peter Androsch, Domgasse 5/3, A-4020 Linz, AUSTRIA] (CD) Ten moving and enchanting compositions for piano. Great to leave this on and let the mind wonder. If you enjoy the work of say William Duckworth, you'll probably love this.

Deathranch "Onanathra" [c/o Skidley, 1473 Redwood Dr, Santa Cruz, CA 95060] The first side of this cassette offers haunting pulses of dreamy ambient sounds and surges for opening all the windows and dreaming deep. With side two you get more active weirdness of looping voices and whining sounds.

Deaf Lions/PBK "Shamanistic C-46 [PBK, 115 W 33rd St, San Bernardino, CA 92405] (\$6.00 ppd) The first side is a collaborative piece with PBK and Deaf Lions, which is a interesting piece. Percussive layerings with a rich and filmic quality. Side two features a work by PBK titled Metachroma-(tiss) which sounds like someone doing a lot of vacuuming while a french horn is being played in a distant corner.

John Diaz & Douglas Baldwin "I Shall From Now On Do The Things I'm Not Supposed To Do" [Art Clowns, 208 King St, Huntington Station, NY 11746] (\$6.50 cassette) Interesting tape of this live show, which is produced by these two. Sounds created using only guitar, with some great effect.

d'Zoid "Swirl" [Foist, 287 Averill Ave, Rochester, NY 14620] Low budget sound experiments. Most tracks in the two minutes range. 19 minute piece has some spacey moments.

Thomas Dimuzio "Headlock" [Generation Unlimited] Just an incredible album of songs and compositions which grow and swirl in the head. Textures and sounds become collaged and evolve into more. Like watching the TV flick the channels by itself, but you can't get up to stop it, as you are hypnotized by the process of it all.

Dead Goldfish Ensemble "Eye To Eye" [Violet Glass Oracle Tapes] Pleasant electronic excursions from this British group. Pretty and repetitive, or pretty repetitive, take your pick.

Ditto "Texas Electric" [Ditto Records, PO Box 49124, Austin, TX 78765] Twelve tracks on this tape of some beautiful ambient and variety of electronic pieces. Airy feel to them in an Enoish way with many textures and electronic contractions for some pure EM listening.

DOS "Numero Dos" [New Alliance Records, PO Box 1389, Lawndale, CA 90260] The follow up lp for this husband and wife duo using only two bass guitars and voice. Simplicity at its best.

DSMNTLR "Hunch" [Revenge, 2115 G St, Sacramento, CA 95816] A cassette using tapes, mics and other sound sources for sonic listening.

Eat "Sell Me A God" [PolyGram] Funky sort of psycho rock with such tracks as "Insect Head", "Body Bag" and others. Even a cover of "Summer In The City".

Ecstasy By Current II [Schizophonia Grossbeerenstr. 90, 1000 Berlin 61, WEST GERMANY] An album which features a wealth of new sounds by Illusion Of Safety, Dissecting Table, Hybrids, Dead Tech, Yref, En Halvkakt I Folie, Vidna Obmana and others. A great follow up to this evolving series.

Larvae "Larvae" [18 Joy St, San Francisco, CA 94110] Audio documentary cassette of this group featuring extractions from other tapes, interviews and live recordings. Loads of strange stuff to listen to.

Esruk "In The Mire" [Xkurzhen Sound] In the mire indeed; gargle, gargle, bubble, tchka, tchka, lots of noise going nowhere for too long.

Every Dead New Ghost "Burning" [Harsh Reality] Live recording and other tracks from this group out of Nottingham. Hypnotic rock sound with real nasal vocals.

Every 7 Seconds "Ingot We Eat Rust" [Anti Musick Industry, 50 William St, Five Ways, Edgbaston, Birmingham B15 1LM] Some real snake pit stuff here, pots and pans, screeching violins. An on-going free association of improv sound and more.

Exiles "Kalimba Mania" [Esfoma Recordings, PO Box 4692, St. Louis, MO 63108] (\$7 ppd) A cassette using different techniques and kalimbas. A kalimba always sounded to me like a woodpecker caught in a chain link fence. Anyway a pleasant sound on this.

Warren Fischer "Collisionmusic" [3245 North Broadway #2A, Chicago, IL 60657] A very striking and beautiful work on cassette. Minimal and ambient sounds swirl and build strength as they whiz past the mind. A slow building of electronic tones. Music for dreams. Recommended.

Devi's Augur "Puzzling Portent" A cassette of distorted tape loops, voices and scratching backgrounds. Music also for a haunting with vocals breathing through the mic with some nice devilish effects, fog horns and ghostly rattlings.

Siegmar Fricke "Militant Stuff" [Harsh Reality] An interesting tape of edited voice sources mixed with various rhythm tracks and other sounds. Some great stuff here as well as some tracks for bizarre club playing.

The Fundamentals "Feeling Strange" [P.O.S. Records, 730 Norman Place, Westfield, NJ 07090] A seven track cassette with a few good hooks and that kind of REM sound for hopping about the club with that girl in the leopard outfit and whose fingers are turning yellow after a night of cigarettes.

General Purpose Cassette [PO Box 85, Landenburg, PA 19350] Comes with printed material and features the work of Sin Drome and Factor 42. The work of Sin Drome features a haunting sound with various treatments and layers of sound and effects. Plus hints of a dark dance club sound. Good stuff. Factor 42 Features at times a dark and pounding sound as well as some nice ambient pieces. Looks to be a great project and series.

Karl Gerber "'85-'89" [PO Box 950212, D8000 Munich 90, WEST GERMANY] Excellent cassette of electronic compositions, treatments and sounds with great effect. Some striking work. An intriguing array of structures.

Brian Gingrich "Travelog" [5801 S. Rockwell, Chicago, IL 60632] Lengthy tape of electronic type ambient music with a somewhat uptempo feel. Tracks include "Lawnchair View of a Sunset" and "Never Ending Fields". Timid but well done.

Granfalloon [Pho-ne-tic Records, 18505 W. Eight Mile Rd., Detroit, MI 48219] I could swear that these guys listened to too many old Genesis records. Then some other guy wants to rock out, makes for a real mess. Not my cup of tea.

Richard Graham "Lexicon" [146 Lewis St, New Brunswick, NJ 08901] (\$8 ppd) Loudspeaker voice spouts out words and prose of wisdom as well as other various taped voices. Rhythmic sounds for a real tribal time. Features also a couple of traditional songs, sound collages and other musics to form an interesting mix of material.

Greater Than One "G Force" [Wax Trax] (LP) Eight great imaginative and driving tracks. Very clever work which works quite well. This group offers some great dance club type material, but in a more intelligent manner than a lot of the other poor dogs that keep whipping the same jar of mayonaise.

Gregorian Jungle "Aluminum Jungle" [Violet Glass Oracle Tapes] (\$6 ppd) Reminds me of a soundtrack to some strange Italian film where you doze off time to time only to be woken when some strange sound forces you to open your eyes and see where, if anywhere, the film is headed. Anyway a strange and beautiful cassette.

Grisly Fiction "C'mon, Bean Juice" [Community 3] (LP) High charged music to beat your head against the wall with and then throw beer on your friends. No really, a pretty cool record.

The Haters "The Whipping" [We Never Sleep] Sounds of whipping and screams. Sounds of cruelty or could be affection depending on your mood.

Helen Keller Plaid "Din" [Mad Rover Records, PO Box 22243, Sacramento, CA 95822] (CD) Some great driving tracks as well as enchanting folksy type of sound in parts. Nice mix of styles which makes for fresh listening.

Hernia Retraction Accordion "Choking On The Fumes" [PO Box 56942, Phoenix, AZ 85079] This tape has the same feel of those late night ads you see for car lots. Mainly synth drum machine oriented with guitar and vocals, tape loops etc.

Holeist/Illusion Of Safety [Complacency] One side offers live recordings from Illusion Of Safety in all their glory in Chicago and Milwaukee. The work by Holeist is work by E. Lunde, Jeph Jerman and Dan Burke which offers sonic explorations and sounds of erosion. A great package and effort.

Robert Horton "This Bug's For You" [Plateau, 7 Coso Ave, San Francisco, CA 94110] 24 tracks featuring a host of various players. Nice variety of disjointed sounds and songs dedicated to various folks. Electronics, percussion, tape effects and more.

Jack Hurwitz "A Thin Drone Silence" [Poison Plant] Soothing ambient electronic tracks. Minimal and lovely rumblings and soundscapes to watch the curtains swing back and forth with.

Illusion Of Safety "Finite Material Context" [Complacency] This is a limited box set of two cassettes plus various printed items and inserts. A great collection of tracks ranging from tense soundscapes to various filmic collages of sound. A hypnotic collection with excellent material. Get this if you can. Also received the LP "**More Violence and Geography**" which offers some rich forbidding compositions. Recommended.

Indian Rope Burn [GGE Records, PO Box 1784, Kent, OH 44240] (CD) 19 tracks on this which features an enjoyable range of songs that almost approach "pop". A nice blend of moods and sounds on this one.

Isolation "The Golden Dawn" [Harsh Reality] Slow ramblings of sounds and treatments using synths, effects, percussion, voice and more. Music for lonely magical rantings.

Jet Black Factory "House Bleeding" [391 Records, PO Box 22385, Nashville, TN 37202-2385] (LP) A very thoughtful and powerful second LP. Some great hooks and tracks here in a rock vein, but with a lot more going on. Really enjoy this one. A magical style and a moving sound.

Ingrid Karklins "Kas Dimd" [500 Terrace Dr, Austin, TX 78704] Fresh and interesting cassette of Latvian folk songs using violin, cello, percussion, mandolin and more. A nice treat.

Kings Of Wyoming [Community 3] Has a real thoughtful and sensitive sound with guitar, female vocals and piano. Quirky and at turns delightful. Other times makes you pull out Game Theory albums instead.

KMFDM "Virus" [Wax Trax] (12") Nice forceful guitar with dark dense vocals and a dance beat as well. Not as strong as other efforts. There is also "**Rip The System**" 12" which has a good driving beat.

Konstruktivists "The Last Moments Of 1923" [Harsh Reality] Haunting and beautiful electronic waves of sound and compositions. At times reminds one of early Kraftwerk or Robert Rental. Quiet rambling music from caves.

Rob Lippert "Comedydrama 3" [Poison Plant] Clever and a lot of fun with such tracks as "**Bad Musician Show**", "**Being A Dial Tone**" and more. Like listening to a demented radio show.

Brian Ladd "Kling Klang" [Ladd-Frith, PO Box 967, Eureka, CA 95502] (Flexi) A short electro pop sort of ditty.

Le Mot and Kino "It's A Cony" [Dinn International, PO Box 86, Gifu Central 500-91 JAPAN] Twelve tracks on this cassette which features a wide range of sound, voice and sources for a night of strange listening. Plus bits of electro beat thrown in time to time.

Eric Lindblad "Death Of The Moon And Other Early Works" [Pogus Productions] (\$8.00) This album features work by this Swedish composer who was the first Swedish artist to work with Musique Concrete in 1953. An interesting album of four tracks using tapes for a variety of sounds and effects. A great historical record as well.

E. Lunde / Hands To [Complacency] One side features "**Tape Death Cut**" by Eric Lunde which offers interesting harsh mixes of voice and sound. The side of **Hands To** is titled "**Vinhilation**" which sounds like an electrical storm in all of its moods and shapes.

Machine Gun "Open Fire" [Mu Records, 111 4th Ave, Suite 5A, NY, NY 10003] Very intense tightly compacted power jazz electrified. Tape consists of radio broadcasts and live dates which are all improvised. Excellent musicianship with special guest appearances of Sonny Sharrock to clinch it. Apt title.

MalLife #18 [Box 17686, Phoenix, AZ 85011] Compilation which features work by Chemical Toybox, John Eberly, Al Perry, John M. Bennet, Jack Foley and many others. Some great audio and spoken word stuff here. Lots of fun as well.

Malok and Mumbles "Mumbling Fleas" [Malok, Box 41, Waukau, WI 54980] (C-60) Free flow of words over eerie and strange sounds and treatments. A great tape for those demented evenings at home alone with the vodka bottle.

Maybe Mental "Kweye" [We Never Sleep] Simply a beautiful cassette of atmospheric and filmic sound work from this classic group.

Mental Anguish/ Minoy "Slaughter In The Air" [Harsh Reality] A collection of collaborative work by Chris Phinney and Minoy. A variety of layers and textures. Mind bending.

Mike Miskowski "360 Bulbnoy Strainer" [Box 17686, Phoenix, AZ 85011] (\$4) 45 minutes of work using a Mac+. A strange assortment of sounds and noises to ponder the night way with.

Mile 97 "Crucifixure" [c/o Christopher tm, 1225 N. East St. #163, Anaheim, CA 92805] One side features a real noisy scratchy attack on the ears, and the other side sounds, well just like a vacant room with people walking in from time to time.

Morphogenesis "Prochronisms" [Pogus Productions] This album features improvisational work from this British group. They use a variety of instruments and prepared objects for very unique listening. Not your, "let's bang and make lots of weird noise". It all comes off very effective, with lots of strange going ons.

Robert Musso "Absolute Music" [MU Records, 111 4th Ave, Suite 5A, NY, NY 10003] An interesting cassette of work performed with only string instruments. At times a sort of jazzed up folk sound, but pleasant enough.

Music From The White House Volume 4 France [Exart, PO Box 390 1970 AJ IJmuiden, NETHERLANDS] A compilation cassette of some real tense stuff by artists such as Deleted, La Sonorite Jaune, Costes, Liza Neliaz, Brume and many other French artists.

The Music Society "Probabilities" C-46 [Music Society, 15 Goldberry Sq., Scarborough, Ontario, MIC 3H6, CANADA] "CYBERMUSIC..music created through human-computer interaction," T.M.S. calls it. 9 probabilities which either sound like playful minimalism, or quiet synthetic textures reminiscent of Graeme Revell's "Insect Musicians". Enjoyable.

Mystery Hearsay "Ear Gear" [Harsh Reality] Four tracks of atmospheric soundscapes filled with strange and eerie sounds. Music to hear when you just haven't slept too much and you're on your way to the airport.

Vidne Obmana & PBK "Monument of Empty Colors" C-60 [PBK, 115 W. 33rd, San Bernardino, CA 92405] A fine collaboration between these Belgian and Californian artists respectively. Ambient shadings, dark undertones, tracks build slowly on repetitive swirls of rhythm. Quite effective.

Andrew Orford "Hunting & Ritual" [20 Park Ave, Petaluma, CA 94952] A nice collection of collaged tracks with looping sounds and voices. Real hypnotic listening. Nice mixing of different textures and moods for a visual journey.

Ed Osborn "lennarcis" [Generations Unlimited] Treatments of guitar on one side and the other side has "Landing Gear" which just about says it all. Pretty much pure sound with very little openings for a peak inside.

Palocsay "Iceberg Dead Ahead" [c/o The Cog Factory, 3710 W. 139th St. Cleveland, OH 44111-4460] An interesting tape of synth and drum machine rumblings. Also there is "Yankee Doodle Had A Bomb" which has a real beatnik synth sound with a lot of songs about insects.

PBK "Appeal" [115 W. 33rd, San Bernardino, CA 92405] (C-60) Dense wind tunnel sounds and ambient undertones. A real barrage of sounds and treatments for the ear. Like falling off a boat and your body being tossed down the river, banging against rocks and time to time being dragged underneath.

Perpendicular Types Of Motion [C. Migone, POB 203 Place du Parc, Montreal, Quebec H2W 2H9 CANADA] An incredible collection of collaged sound works and other experiments. Lots of great stuff here with a lot of new names from Canada and elsewhere. This flows really well, even like a complete work itself. This address is also a contact for the radio show "Danger in Paradise". Great stuff.

PGR/Thessalonians "The Black Field" [Silent Records, 540 Alabama Suite 315, San Francisco, CA 94110] Some real scraping sonic material here for you music concrete fans. Atonal waves of sound for metaphysical ponderings. Also received a single titled "Euphoria, Order and Chaos" which features prepared guitar and found percussion.

Pierre Perret "Terra Pour Une Nouve Conscience Planetaire" [Banque Sorney, 70150 Marnay FRANCE] (C-60) This is just incredible. A range of sounds and scapes that is just too beautiful to describe. Sounds of weather, the earth, birds, ambient synth and more combined into a total piece which is truly magical.

Plecid "Industrial Gems" [774 Myra Wat, San Francisco, CA 94127] (\$7) Well there are some gems in here. Ambient rumblings with harsher tones as well. Music for the next Derek Jarman film.

Poetry Devils [626 Kathryn Ave, Santa Fe, NM 87501] (\$6 ppd) Features the work of Robert Winson, Miriam Sagan and Brian S. Curley. Text is mixed with a variety of sound from rock to atmospheric music. Makes for effective highlights to the words and music. Cool and intelligent tracks which work really well.

Poison Plant "Music Electronic" [Poison Plant, 7 Woodsend Pl, Rockville, MD 20854] Excellent compilation of electronic soundscapes and tracks from Todd Fletcher, George Fox, Dan Joseph, Jack Hurwitz and Triptic of a Pastel Fern.

Poopshovel "Opus Lengthemus" [Community 3] Quirky with lots of guitar with youthful vengeance. Some good fast paced songs to strut about the house with.

Psycho Acoustic [Nop Tapes] Japanese compilation with relatively basic noise feedback or synthbeat rhythms. Trial Run, Milkteens, Noizrt and others.

Premonitions C-46 [Soundimage Tapes, 17 Slough, SL1 3PH ENGLAND] (\$5, 3.50pds ppd) Excellent compilation of international artists exploring ambient/world sounds. More openly musical than a lot of stuff in this style. The nine artists, while distinctively different, have the same tone helping the tape flow amazingly well. Omeqa Ensemble, Todd Fletcher, M. Nomizad and others.

P. Ragan "89899" [4102 E. Beatrice St., Phoenix, AZ 85008] Very enjoyable tape with undulating sounds in the T.G. industrial vein. Long tracks a plus.

Gary Rattigan "Pursuit Of Happiness" [24 Benedict St, Somerville, MA 02145] One side offers an interesting collection of collaged sources such as vocals and found tracks. Side two has six works using sound sources of machines with interesting effect.

R.E. by F.N.T.C. [Exart Cassettes, PO Box 390, 1970 AJ IJmuiden HOLLAND] An interesting work of various taped sources, sounds and voice combined. Rich textures and movements. Eerie at times as well.

Rolmo "Bismo Sleeps" [PO Box 41112, Memphis, TN 38174] Diverse tape of different "genres" of industrial sounds. Tape moves effectively from churning noise into instrumental power rock with ease and so on. Very well produced and performed if not amazingly, innovative.

Rolmo "Radio Shit Fuck" [PO Box 41112, Memphis, TN 38174] Hypnotic collages of sounds, looping and other going-ons. Great tense movements.

Carl Rosen "Firelands" [Time Zone Recordings, Box 23533 Mint Hill Station, Charlotte, NC 28212] (CD) Pleasant enough in a bad folksy Billy Joel sort of way. Lyrics make you cringe. Real sappy. Sorry, not for me. I'm putting back on the that Stripminers LP. This is getting scary, is it 1970 again?

Alexander Ross "Grandfather Paradox" [Generations Unlimited] Excellent tape that journeys through a world of diverse sounds and ideas. Much like a soundtrack to a dream, Ross' music brings one into the continual flow of change and projects pictures on the drum of the ears.

Robert Rutman "1939" [Pogus Productions] This album has been on my turntable quite a few times now and still find it hard to describe the many ways I feel about it. Uses instruments such as a bow chime, single string steel cello, tabla and more for an intriguing sound of rhythmic motions and captivating waves of sound.

Scrap(e) [Plutonium Press, PO Box 61564, Phoenix, AZ 85082] (\$5 C-60) Compilation cassette with work from such artists as Janet Janet, Jake Berry, The Haters, Bill Shields, Floating Concrete Octopus and many others. Some cool stuff.

SCUM "Severances" [Arthur Potter, 51 Center St, Patchogue, NY 11772] (\$8.50 ppd) Actually Society for Cutting Up Merzbow. Excellent package and features a harsh and tense work. Hypnotic waves of sound brash against the walls as they melt.

The Service "Head Vs Wall" [Pravda Records, 3728 Clark St, Chicago, IL 60613] Up-beat perfect pop style. Probably a good band to see live, though drink a couple of beers first.

Sin "Praised for Their Music - Damned

For Their Lyrics [1151 Post St #12, San Francisco, CA 94109] Self proclaimed atheist rock band which just sounds like a mix between Kiss or Cinderella to me.

Sleep Theatre "Escape Is Calling" [Heresy Record PO Box 19444, Cincinnati, OH 45219] A quirky rock sound, but in a more precise and intelligent manner. Interesting combination of different styles from eclectic to dance.

Spit "You Would If You Loved Me" [NTS Productions, 742 Paper Mill Rd, Neward, DE 19711] A real good churning guitar sound to this one. Heavy sound, power and loads of fun as well with tracks "Hog", "My Big Dick", "Road Pizza" and more. Birthday Party meets the B-52's.

Stripminers "Divorce Yourself" [Community 3] Angry young men with guitars that give out a good beating and rash of sound. Like Capt. Beefheart goes for more rock n' roll. Scruffy and quirky for a good night out.

Mike Shannon "Busking For Obelisks" [Joy Street Studios, 18 Joy Street, San Francisco, CA 94110] Enjoyable cassette with a variety of effects and sounds. Like a strange collection of soundtracks to experimental films or such. Some real enchanting stuff here as well.

Doxa Sinistra "Newsflashes" [Ladd-Frith, PO Box 967, Eureka, CA 95502] An interesting and at times funky collection of sounds and tracks from this Dutch group. Eerie, short wave, taped voices and hyped up synth sounds. Watch your TV melt to this one.

Sponge "Unreality Viewpoint" [Harsh Reality] Live recording of this band in Edinburgh. Psychedelic rock sort of sounds. Like Spherical Objects meet Can or something.

Lillian Stanfield "Too Many Reasons" [TSMB, POB 1040, Dover, DE 19903] (7") Power country and blues style single from this Austin singer. A great singer and songwriter.

Suckdog "Booby-Booby" [Lisa Carver, PO Box 1491, Dover, NH 03820] A real free-for-all of screaming, off tune singing about Pigeons and other treats. Like a lost soundtrack to an old John Water's film.

The Symptoms "West" [What Hiss Music, PO Box 24155, Winston-Salem, NC 27114-4155] Cassette with 22 songs running the spectrum from tender acoustic pop songs to industrial dance beats. Consistently inconsistent execution from charming to pointless. **Taproot** Issue 5/6 [Burning Press, PO Box 18817, Cleveland, OH 44118] Interesting and diverse compilation with work from Beth Learm, Charlott Pressler, John M. Bennet, Elizabeth Was and others. Also Taproot does a magazine as well. We got issue 9/10 which features a lot of reviews plus a wealth of writing and artwork.

Teen Lesbians & Animals "Live" [Ecto Tapes, 5912 NW 62 Terr, OKC, OK 73122] Features live cuts plus other recordings. Full of cut-up and collage of sounds and noises. Some nice moments and effects, though you sort of have to dig to find them.

Tellus [596 Broadway (602), NY, NY 10012] (\$8 for single issue) First off these are just amazing collections of sound work and sound artists. If you have never heard one of these, then I can't recommend it enough. Number 20 is titled "Media Myth" which contains a lot of work by cassette artists such as Randy Greif, Pierre Perte, If, Bwana and others. Number 21 has audio work by a variety of visual artists such as Joseph Beuys, Joan Jonas, Kurt Schwitters, Ian Murry and many others. Issue 22 titled "False Phonemes" is a collection of work by artists using computer-generated voices. Great stuff and recommended.

Texas Midgets "Men With X-Ray Eyes" [Mad Rover, PO Box 22243, Sacramento, CA 95822] (CD) Enjoyable tracks which range in style from Beatnik hip-hop to guitar folksy sounds. Some nice enchanting moments.

Text One [Banned Productions, PO Box 323, Fremont, CA 94537] Excellent package which features the work of blackhumour and Gregory Whitehead. Comes with informative booklet as well. The tape consists of mixing of sounds and texts as well as looping and clever methods of collage. Great work here and recommended.

This Window "Extraction" and **Jude The Obscure** [M4TR Productions, 63 Crabtree Lane, Sidemoor, Bromsgrove, Worcs B61 8NY ENGLAND] A variety of styles on these tapes from psychedelic sort of collages to experimental rumblings. Lots of cool stuff to keep you going and interested. Anyway I really dig it.

Triptic of A Pastel Fern [Poison Plant, 7 Woodsend Pl., Rockville, MD 20854] (C-46) Interesting collection of electronic sounds and other effects by this group. 11 enjoyable and at times striking tracks. Good stuff.

Undercurrent [Bill Jaeger, 506 W. Johnson Dr., Payson, AZ 85541] The fourth cassette from this group features swirling collages of sound and other treatments for late night listening. Some good haunting stuff.

The Unseen Collection [Variant Audio, 76 Carlisle St., Glasgow G21 1EF UK] Compilation which features work by Ivan Unwin, Klaus Maeck, Tape-Beatles, John Berndt, David Woodward and others.

Chuck Van Zyl "Callisto" [PO Box 22, Upper Darby, PA 19082] (\$7 ppd) Enjoyable cassette of spacey and driving electronic sounds. Ian Brody comes to mind. Nice textures and composition. Cassette consists of two works, one on each side.

Viktimized Karcass "Trial Of Murder" [Harsh Reality] Features a real dense sound at times and then other times sort of just wanders off in a million directions. Sounds like someone singing through a pillow. "Soul Train" is a cool track.

Viktimized Karcass "Live At The South End [Harsh Reality] Some psychedelic moments, though a large portion always sounds like they are warming up and never get started. Section 25 meets Amon Dull.

Violence And The Sacred "Suture Self" [Box 1031, Adelaide Street Station, Toronto, CANADA M5C 2K4] This album features the complete soundtrack to a video. Features mixing of text and sound in elaborate ways for an endless wave of collage.

Vociferous Mutes/Chameleon Circus/Quayle [FESYNC, PO Box 380621, Miami, FL 33238] (CD) A three project CD which features these three groups from Florida which perform a variety of electronic tracks and compositions. Some good power dance stuff to stranger material.

Wallmen "Nemillaw: You Are The Wallmen Today" [7711 Lisa Ln, N. Syracuse, NY 13212] (\$4) A clever though at times a real goofy and jerky spoof of things in general or whatever might float through their brains at the time. Great fun though such as mixing Jesus Christ Superstar with the Chipmunks. Someones got a real loose head here.

The Wound Deepens [Harsh Reality] A great compilation of tracks from such artists as Sue Ann Harkey, Animation Festival, Big City Orchestra, Pop Druids, P.C.R., Randy Greif, John Wiggins and others.

MUWA "Little Plastic Box #3" [851 O'Farrell #2205, San Francisco, CA 94109] A cassette which mainly features guitar from enchanting to deranged and treated styles.

X Ray Pop "Zassy Music" [Violet Glass Oracle Tapes] A cassette of songs from this French group, who have a special place in my heart. Soft experimental pop and their own unique sound.

Norman Yeh "K7N [de'mo Tapes, Box 382, Baltimore, MD 21203] Collection of cuts from various comps. Lengthy pieces usually exploring one musical idea i.e., screeching violins, piano noodlings, etc., which create interest for a while, but often meander.

Ximaloo "15 Songs" [Sakura Wrechords, ISH11 305, Minami-Izu, Kamo, Shizouka 415-03 JAPAN] Actually 24 songs, just different versions. This tape reminded me of sort of a synthlike Half Japanese. Many different styles around, with fun but disturbing songs. Also received "It's Shower Time" and "Techno Temple Choir". A collection of tense, chilling, and primitive sounds to kick the cat to. Some sharp moments as well.

Record/Tape Labels

Harsh Reality PO Box 241661, Memphis, TN 38124-1661

Violet Glass Oracle 6230 Lewis Ave., Lot 105, Temperance, MI 48182.

Community 3 438 Bedford Ave, Brooklyn, NY 11211.

Wax Trax 1659 N. Damen Ave, Chicago, IL 60647.

Poison Plant 7 Woodsend Pl, Rockville, MD 20854.

XKurzhen Sound 216 Adams St., Newton, MA 01258.

Generations Unlimited PO Box 540, Marlborough, MA 01752.

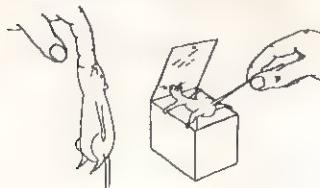
We Never Sleep PO Box 92, Denver, CO 80201.

Complacency PO Box 1452, Palatine, IL 60078.

Pogus Productions 151 First Ave #201, NYC 10003.

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TELUS
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PUBLICATIONS

1984: The Summer Of Hate by Jim Martin [Flatland, PO Box 2420, Fort Bragg, CA 95437] The book follows the author through his anarchic anti-militarist demonstrations, climaxing at the Democratic National Convention in San Francisco. He's against banks, corporations, the state and circumcision. Especially circumcision, which he blames for military and nuclear proliferation.

Angel With A Criminal Kiss by Jeri Cain Rossi [Primal Publishing, 107 Brighton Ave, Allston, MA 02134] (\$3.95) Short neo-beat stories about alcohol, drugs and sex. Low-lifes drink, drive Furys and Camaros, shoot up, fuck, and hate each other. Powerful and lonely stories about losers who like to lose.

Applianoidal Grphcus Birthday Elaps by Mike Miskowski [Abscond, 2251 Helton Dr, Suite #N7, Florence, AL 35630] A nice booklet of electric drawings and images created with the use of a Mac. **Art Strike** [Art Strike Action Committee, PO Box 170715, San Francisco, CA 94117] Small booklet of information on the Art Strike and manifestos. You can carry this one in your back pocket.

Bananafish [c/o Seymour Glass, PO Box 11463, San Francisco, CA 94101-7463] (\$3.00 postpaid) Another great issue which this time comes with a 7" compilation single - a tribute to Karen Carpenter. Contains fiction and entertaining interviews with Thinking Fellers, World of Pooh and Piglatin. Informative reviews as well. Recommended.

Banana Rag [PO Box 3655, Vancouver, BC CANADA V6B 3Y8] (\$3) A newsletter of mailart news and projects. Also information on on-going international art post color stamps project.

Big Little Book Of Nothing by Jake Wilder [PO Box 3987, Mpls, MN 55403] A very clever small booklet which has a series of stories and a fold out page.

Bilder [Fotogalerie Wien, A-1090 Wien, Wahringer Strasse 59, AUSTRIA] Beautiful small glossy catalogs of current exhibitions. Number 56 features photographic work by Armin Bardel, Nancynn Coyne and Mario Regis. Text in German.

Breed The Unmentioned [Secret Scholar Books, 2085 3rd Ave N., Napa, CA 94558] An interesting booklet which features a philosophical text on culture and being human.

Brimstone [231 Kennedy Dr., Box 130, Malden, MA 02148] (\$5.00) A journal of the ancient brotherhood of Satan with information and articles.

Burning Toddlers [PO Box 56942, Phoenix, AZ 85079] (\$2) Issue 6 contains articles such as one on anti-postering laws in Phoenix, a supplement on Art Strike, fiction and reviews as well on publications and audio.

Cevengur [Zoran Penevski, Jurija Gagarina 202, 11070 Novi Beograd i Bojan Z, YUGOSLAVIA] Booklet of drawings, reviews and a couple of pages on the Residents. Text is in Serbian.

Circa [67 Donegall Pass, Belfast, BT7, 1DR, NORTHERN IRELAND] A beautiful glossy art magazine which covers the arts in Northern Ireland. Issue number 48 features an interview with Rene Castro as well as reviews and a feature on postmodernism in Ireland and more.

CoLABORation [Luigi, Burning Press, POB 18817, Cleveland Heights, OH 44118] A booklet made up responses by many artists on the idea of co-laborative writing.

Cold [11 Bayberry Ln, Cohasset, MA 02025] (\$2) A magazine of drawings, collages, information plus contacts and magazine reviews.

Cool Traveler Newsletter [PO Box 11975, Philadelphia, PA 19145] (\$10 sub for 4 issues) A newsletter of reports and prose of travels and other places made up from contributions.

Crocs N' Cairns by Carol Stetser [PO Box 20081, Village of Oak Creek, AZ 86341] A booklet which has reports on the adventures of visiting Cairns, Australia. There is also **The Kiwi Factor** which is a report on impressions of New Zealand. Both of these are like a diary with information learned from such a visit.

Dah Jilt Art [PO Box 87128, Atlanta, GA 87128] (\$1.50) Newsprint format of artist's pages and reviews. A good forum for exploring new visual art and contacts.

Danse Macabre by Eileen Arnow [66 Edna Ave, Levittown, NY 11756] (\$2.50 ppd) A booklet of several color book type drawings of different settings and persons being taken by Death.

Dead Milkmen Newsletter [PO Box 58152, Phila, PA 19102-8152] Contains news from the band, tour dates, news and also pub reviews time to time.

Drinking Gasoline In Hell [Mumbles, PO Box 8312, Wichita, KS 67208] Contains poetry by Bill Shields and illustrations by John Eberly which makes for some tense visions and nightmarish memories of Vietnam.

Electronic Cottage [PO Box 3637, Apollo Beach, FL 33572] (\$3.00, or \$7.00 for 3 issue sub) Issue three has interviews with Dave Prescott, Dan Burke, Rik Rue, Randy Greif, Takehisa Kosugi plus a history of Xkurzhen Sound as well as PhotoStatic. A great magazine filled with information and contacts for the growing cassette culture.

Emotional Vomit [M Schafer, 75 Fairway Ave #38, NYC 10040] (.50) A small booklet of intense comic like drawings from several artists.

Factsheet Five [Mike Gunderloy, 6 Arizona Ave, Rensselaer, NY 12144-4502] (\$3.00) An essential networking guide to independent publications, cassettes, software and more. Informative articles as well. A bible for networkers.

Festival Of Plagiarism [1031 York St, San Francisco, CA 94110] (\$3) A catalog and documentation of the festival which was held in San Francisco and other places.

Fish Drum [626 Kathryn Ave, Santa Fe, NM 87501] (\$10 for four issues) A handsome publication which in issue 5 has prose, fiction and a play from contributors Keith Wilson, Bill Gersh, Linda Monacelli Johnson, Joy Harjo, Jacqueline Dunnington and more.

FIST [2 Abernethy Rd, London SE13 5QJ] (.1.65) Large printed format which has interviews with such folks as Wire, Suicide, Lydia Lunch, Ivan Unwin and others. Articles and graphics as well, but not one of those slick glossy things you find at Safeway. Lots of great information.

Funtime [Kevin Mitchell, 6907 Barry Rd, Tampa, FL 33634] (\$2.00 postpaid) A nice booklet of erotic visions and cheap thrills.

Going Gaga [Gareth Branwyn, 2630 Robert Walker Pl, Arlington, VA 22207] (\$2) Contains some clever thoughts and manifestos from contributors as well as artwork and more. Reviews of publications and audio. A good source for the networking philosopher in you. Recommended.

High Performance [1641 18th Street, Santa Monica, CA 90404] (\$6.00) A quarterly magazine that delivers a wealth of reviews, interviews, articles and information on current art activities going on in this country and elsewhere. An essential magazine.

Inter [Editions Intervention, C.P.277 Haute Ville, Quebec, G1R 9Z9 CANADA] (\$4.95 Canadian) First off this is just a beautiful magazine in its design and layout. Covers performance activity in Canada plus reviews. Text is in French.

Knot Magazine [60 Verndale St, Brookline, MA 02146] A great newsprint magazine which in issue 3 has interviews with Still Life, Dave Prescott, Two Ton Com'n and Negativland plus reviews of live shows, records and tapes.

Lab Notes [What Hiss Music, PO Box 24155, Winston-Salem, NC 27114-4155] (.25) Four pages of poetry by various contributors.

The Last Word Art Strike, Word Strike, Plagiarism and Originality by Mark Bloch [Panmag, PO Box 1500, NY, NY 10009] A booklet of thoughts, memories and philosophy about Art Strike and related motions. This is great.

Loonatics [PO Box 1197, Port Townsend, WA 98368] Huge catalog of unusual books that you will never find in your own town. Books that deal with a variety of topics; crime, false identity, sex, drugs, surveillance, weapons, survival, heresy and loads more.

Lowlife [POB 8213, Atlanta, GA 30306-0213] (\$4) Issue 16 is another excellent effort with loads of great reviews of publications and audio material. Features interviews with The Jody Grind, The Shams, Logos Duo, Steve Beresford and Crippled Hippo. Plus articles on Sue Ann Harkey, Destroy All Music festival, artwork, fiction and much more. Recommended.

Luna Bisonte Prods [137 Leland Ave, Columbus, OH 43214] Write this address for current catalog of publications and books by John M. Bennett and others.

Magaphone [Eunemit Books, c/o Lee Markosian, 415 Capp St, San Francisco, CA 94110] (\$1/or trade) Issue 3 is a small booklet of writings and drawings by Lee Marosian and a few others.

MailLife [PO Box 17686, Phoenix, AZ 85011] (\$2) Issue 17 is a "best of" sample issuse. So you get a quick look at work by a variety of contributors, old and new, plus reviews as well.

Mango A four page zine of xerox art, comics, letters and collage from contributors.

Media Bulletin [1519 West Main, Houston, TX 77006] A newsletter on alternative media, film and video in the southwest with news, grants and festival information.

MSRRT Newsletter [Chris Dodge/Jan DeSirey, 4645 Columbus Ave S., Minneapolis, MN 55407] A newsletter with reviews of periodicals and books. Plus news and articles. So if you do a magazine, send it here for review.

Music News From Prague [118 00 Prague 1, Besedni 3, CZECHOSLOVAKI] (free on request) A beautiful newsletter of classical music concert schedules, articles on Czech composers and others. So if you are into Dvorak, Bohuslav Martinu and other Czech composers, then you should check this out.

Network 77 [Jay Scott, PO Box 4713, Cape Town, 8000 SOUTH AFRICA] Jay sent two magazines, one called Kagenna which has prose, graphics, comics and various articles on ecology, hyperdelic exploration and more. Tristam & Them is a comic magazine.

Nada [c/o John McCarthy, 1459 W. Cortez, Chicago, IL 60622] (.50) Nice booklets of xerox and graphic art submitted by contributors. Some clever work as well.

On Site [Bob Bannister, 230 W. 105th St #5C, NY, NY 10025] (\$1) Issue seven contains a Band of Susans interview, a report on the scene in Malaysia, poems plus reviews of audio, live shows and a few books.

GIVE THE ART WORD TO THE ART WORLD

GIVE UP



From January 1, 1991 to December 31, 1993, don't say "art" unless you mean "money." Write: WORD STRIKE ACTION COMMITTEE PO Box 1500 New York, NY 10009 U.S.A.

Open World [R&D Kamperlic, 11040 Beograd, Milovana Jankovicica 9b, YUGOSLAVIA] Well, they have now reached issue number 50. Each issue contains a wealth of mailart news, shows and many new contacts. A good source for finding new friends in Eastern Europe.

Poly 800 Users Group [Harry E. Schneider, 210 Woodcombe, Houston, TX 77062] (\$8 for 4 issues) A newsletter for Korg Product users and owners.

Parallel Discourse [PO Box 2473, Seattle, WA 98111] Large format this time with interviews with Chou Mei Me and Mike Guderloy plus prose, graphics and articles by contributors. Great stuff.

Photostatic / Retrofuturism [Audio & Print Culture, 911 Dodge St., Iowa City, IA 52245] Issue 40 is the last issue of Photostatic until 1993. This issue contains some great articles about Verbal Visual Art, Crag Hill's work, rotational situationism plus reviews and more. Retrofuturism 12 is a magazine put together by the Tape Beatles which contains an interview with John Oswald, reviews plus lots more.

Rubberstampadness [RSM Enterprises, PO Box 6585, 420 S. Geneva St., Ithaca, NY 14851] (\$4) Large newsprint magazine which covers news and tips on rubberstamps. Features on rubber stamp artists, mailart shows and contacts for the rubber stamping attic.

Salt Lick [1804 East 38 1/2 Street, Austin, TX 78722] (\$6) An incredible publication with prose and artwork from a variety of contributors. Various pages feature hand work which makes each copy individual. A beautiful pub with an array of great works. They just finished their 20th publishing year as well.

Schism [PO Box 170715, San Francisco, CA 94117] (\$15 for full set of issues 11 to 24) Issue 24 is the last issue until 1993. This issue is a booklet of art strike forms for those who tend to forget.

The Single Eye [A.F. Clark, PO Box 1415, Station H, Montreal, Quebec, CANADA H3G 2W4] Issue two contains artwork from several contributors as well as an interview with Illusion of Safety and one with Lars Hollmer. Features a booklet of reviews as well. Issue one contains interviews with Bless and Scott Marshall. A great effort with good information and news.

Sjaj Tame [Dragan Pavlov, Narodnih Heroja 10, 11000 Beograd YUGOSLAVIA] (100,000 Dinara/ \$1) Includes a piece on Autopsia, prose, artwork and features on other artists and groups. Text in Serbian, or at least I think so.

Skels Life [Mystery Fez, PO Box 711, East Northport, NY 11731] (\$1) Comic visions of The Skels.

Smirk [Schiz-Flux, Box 3502, Madison, WI 53704] Contains interview with Karen Eliot plus articles ranging from squatting in New York to oxygen therapy and miracle cures. Gives you a lot of reading and manifestos to ponder late at night.

Sound Choice [PO Box 1251, Ojai, CA 93023] (\$3) Issue 14 covers Russian jazz, Buzzcocks, news plus loads of reviews for audio and pubs.

Space Thrust [5223 Feagan St., Houston, TX 77007] Received two zines with one being a collaboration of images by Fritz Welch and Jesus Garcia. **Fortunate Fawns** is a series of photo collages. Some tense images in both of these.

Swellsville [PO Box 85334, Seattle, WA 98145] (\$2) Issue nine is a thick magazine with loads of great reading ranging from the underground in Mexico to Leslie Singer's "Hot Rox". Lots of reviews as well. Loads of cool stuff; too much to mention in this space. For the price you can't beat it.

Variant [76 Carlisle Street, Glasgow G21 1EF SCOTLAND, UK] (2) Issue 7 is an incredible issue with articles on the mailart network, video, The Orange Alternative in Poland, Alexander Trocchi plus interviews with Stewart Home and Novus. A beautiful magazine packed with art, ideas and information. Not to be missed. Also write for information on "The Unseen Collection" which features and seeks audio work. Recommended.

Vital [Frans de Waard, Opaalstraat 19, 6534 XK Nijmegen, HOLLAND] Small booklet which highlights bands, labels and contacts. Reviews featured as well. Issue 13 features Gregory Whitehead and Cthulhu plus news and information. Recommended.

Waste Paper [638 E 13th Ave, Denver, CO 80203] Newsprint zine which features Mojo Nixon, Lost Volcano Suns, All plus reviews. Put out by Wax Trax in Denver.

Xexoxial Endarchy [1341 Williamson St, Madison, WI 53703] Write for their beautiful catalog of publications, projects and other media.

YAWN [PO Box 162, Oakdale, IA 52319] (\$10 for 25 issues) Issues appear as one sheet critiques of our current culture. Clever quips, comments and beyond.

FISCHER-PRICE PXL-2000 MOVIE FESTIVAL

- Call For Submissions -

In October of '91 (EV) there will be a festival of PXL-2000 Vaudeos (more commonly known as "videos")

DO NOT SEND ORGINALS!

Transfer your PXL-2000 tapes to VHS at S(standard) P(lay) & send the VHS copy
NO WORK REJECTED (Succinct work preferred) NO WORK RETURNED

However, all participants will have (an) excerpt(s) from their tape included as part of the Festival's quasi-documentary compilation Vaudeo (short enough Vaudeos may be included in their entirety)

DEADLINE FOR SUBMISSIONS: AUGUST 31st, '91 (EV)

All participants will receive a copy of the compilation vaudeo
Send your submission to:

FISCHER-PRICE PXL-2000 MOVIE FESTIVAL - c/o Box 382,
Baltimore, MD, 21203, US@

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Issues are available as follows:

N D 12 Includes interviews with David Myers, Jorg Thomasius, Alastair MacLennan, The Venus Fly Trap, V2 Organisation, Nature And Organisation, Onnyk plus mallart shows and reviews. \$3.00 postpaid

N D 11 A video issue which includes video and super 8mm work by Leslie Singer, Ruggero Maggi, John Held, Buz Blurr, James Cheffis, Lloyd Dunn, Andre Stitt and more. (Not yet released. To appear sometime during 1990. Write if interested)

N D 10 - SOLD OUT

N D 9 Includes interviews with Lon Spiegelman, Autopsia, Nenad Bogdanovic, Ivan Sladek, Andrej Tisma, Shozo Shimamoto and Ryosuke Cohen, Rhythm & Noise, Brook Hinton and Pierre Perret. Also article on Tara Babel along with reviews and information. \$3.00 postpaid

N D 8 - SOLD OUT

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N D 7 A cassette issue which includes audio work by Paul Thomas, Minoy, Die Form, K.U.Sch., Vittore Baroni, If, Bwana, Paul Hurst, Andre Stitt, X Ray Pop, Odal, Lon Spiegelman, Qwa Digs Never Parish and more. \$5.00 postpaid

A/a - N D Cassette A C-90 arranged by both N D and A/a. Includes work by Paul Thomas, Josef K Noyce, David Prescott, Croiners, Gui Gui, Minoy, Architects Office, No Music, Alien Planetscapes and more. \$5.00 postpaid

N D 6 Includes interviews with Nicolas Collins and A/a. Also review of mallart shows, Information and more. \$2.50 postpaid

N D 5 Interview and booklet with Andre Stitt. Paul McCarthy talks with Kurt Kren, Produktion, Die Ind, Pat Larter and other bits. \$2.50 postpaid

N D 4 Interview with Gunter Brus, information on Die Form, Media Space, Architects Office and more. \$2.50 postpaid

N D 3 Interview with Paul McCarthy, Stan Brakhage in Austin and other things as well. \$2.00 postpaid

N D now will have a new schedule. Two issues will be printed a year. Issues will appear during December and July of each year. Note new rates.

Subscription are for two issues postpaid. Rates are below:

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Japan/Australia/N.Z.	- \$8.00
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FRAGMENT is a series of cassette releases in book format to focus attention on two cassette artists per release. Each package includes a cassette and booklet.

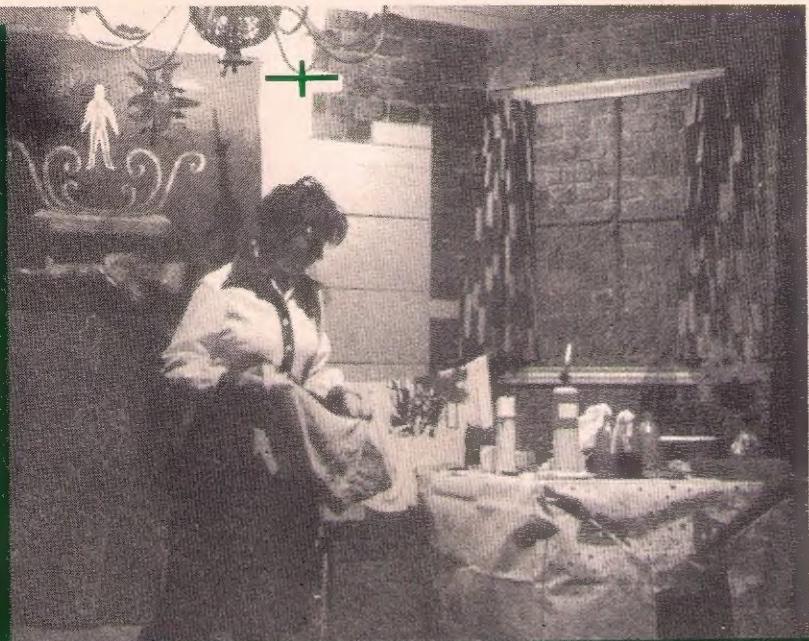
FRAGMENT 1 J. Greinke and Pierre Perret

FRAGMENT 2 Zan Hoffman and Agog

FRAGMENT 3 David Prescott and Frederick Lonberg-Holm (scheduled)

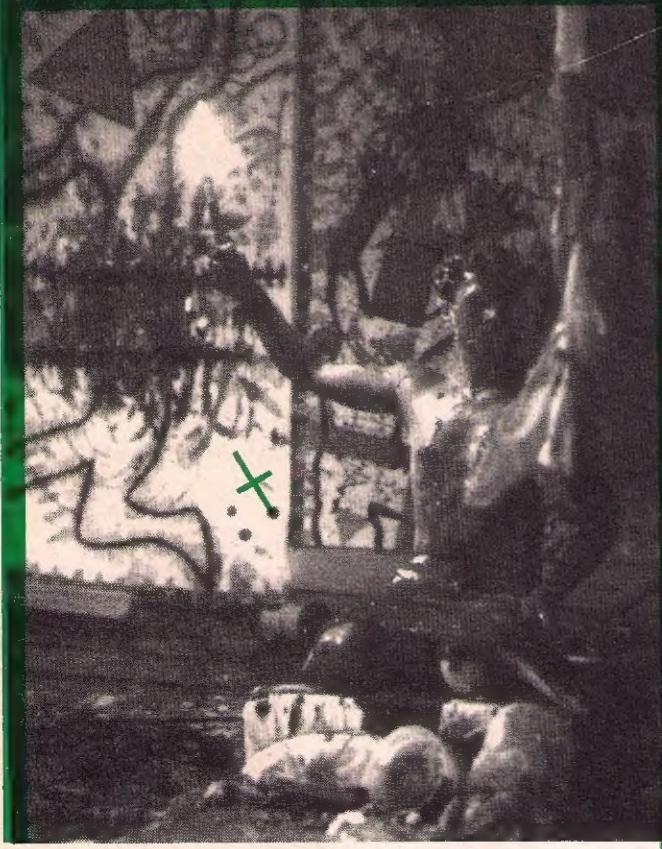
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